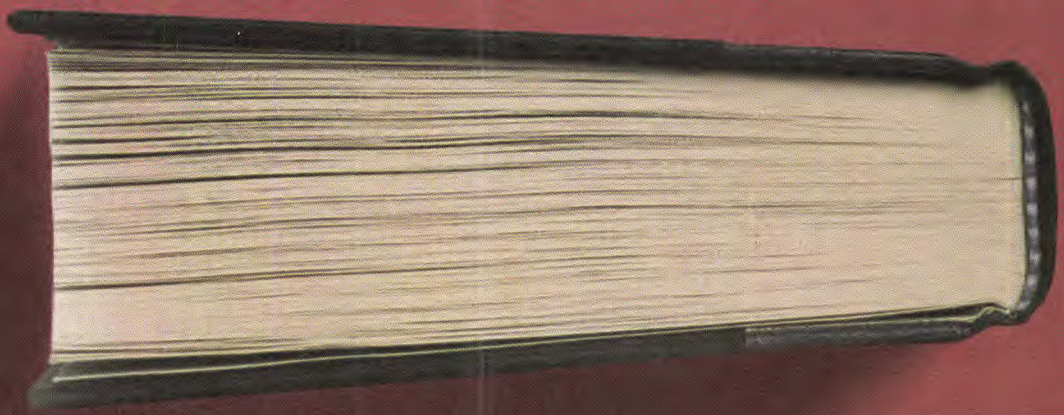


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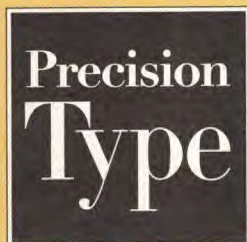
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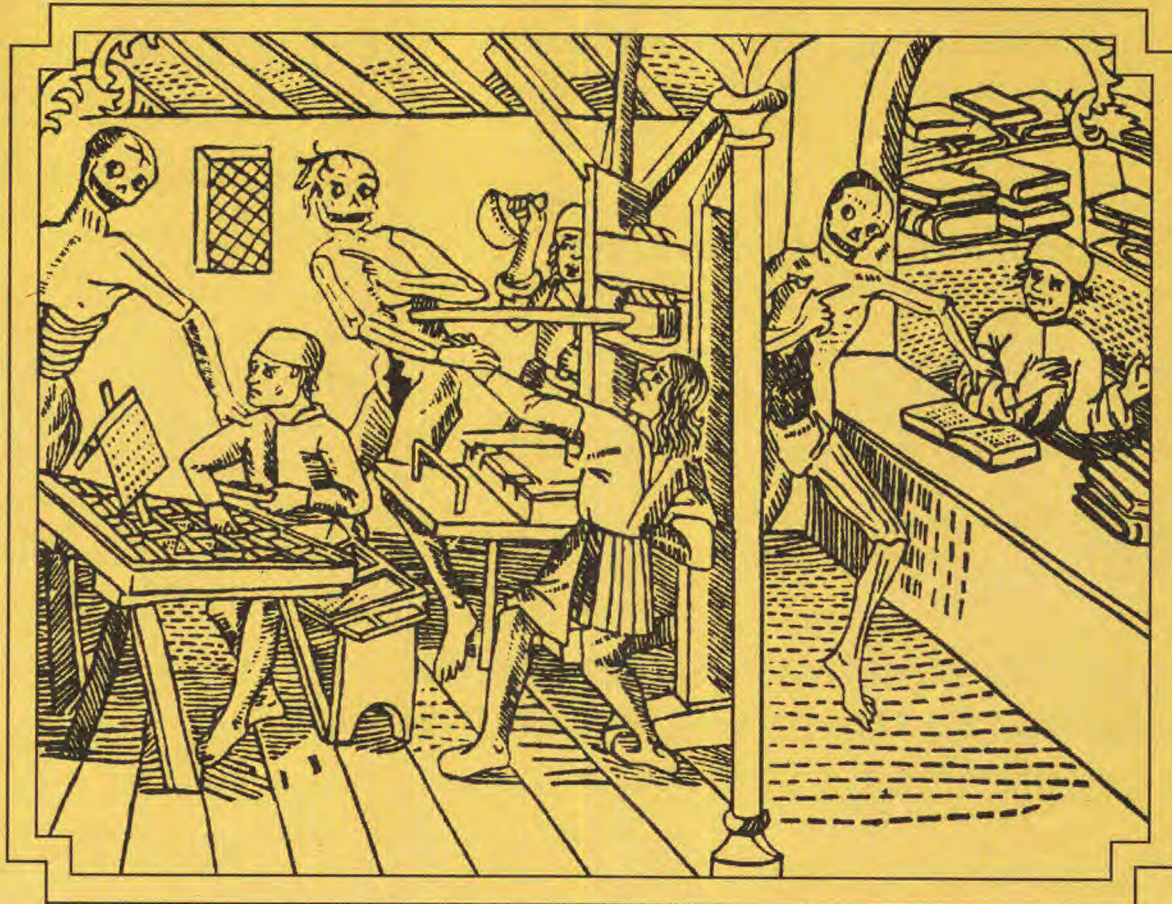
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When Gutenberg introduced moveable type, a whole lot of people got upset. Downright nasty. The scribes' union, the church, even the mayor—you see, his nephew specialized in illuminations, borders, and pinstriping. They called Gutenberg an eccentric, a lunatic, even a heretic. He was shunned by his contemporaries, but eventually, his dream came true. If it hadn't, you would not be reading this ad. In fact, you might not be reading at all.

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THE DESIGNERS

International Typeface Corporation would like to thank Woody Pirtle, John Klotnia and Ivette Montes de Oca of Pentagram Design for the design of this issue of *U&Ic*.

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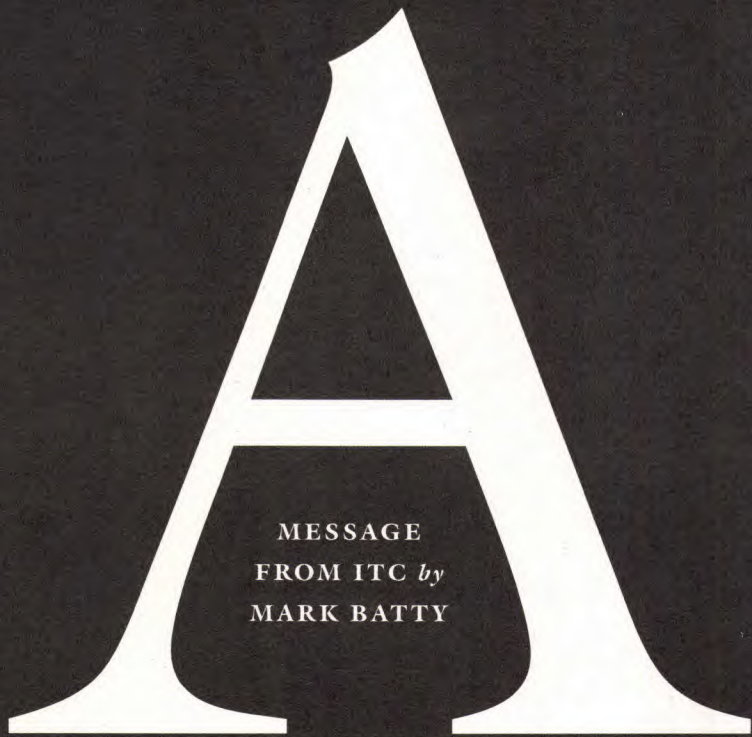
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I am sure you have noticed that absolutely everything to do with type just keeps changing. ■ Software product technology has changed, and so has the very nature of what software packages contain. Now there is a bewildering choice of products incorporating typefaces and supporting utilities. There is also an escalation in innovation of typeface styles, as well as the kind of work people are doing with them in

A typesetting, design and production. Not all the fonts are highly legible, or well designed, nor do they necessarily lend themselves to what I would consider esthetically good design solutions. But that matters little. More importantly, the size of the designer tool box is growing. This allows for more interesting, sophisticated, technically well-grounded and detailed design work. These changes and the growing potential for uses of type demand a forum for exploration. ■ Soon there will be a chance to further examine this fertile and changing ground of the type world. Between the 24th and the 27th of September this year, the Association Typographique Internationale (ATypI) annual Congress will take place in Antwerp, Belgium. ■ The ATypI Congress is the international forum for the designers, the manufacturers and **A** the users of type. A lively discussion is expected in both formal sessions and in the newly created TypeLab where there will be many practical hands-on projects using the latest equipment, software and font technologies. ■ The list of topics that will be addressed is long but will cover many issues on what constitutes quality typography; typeface design and font software protection; making a living from typeface design; producing custom fonts; and using typography in multiple media, to name a few. ■ In general most of us would agree

A that change is fundamentally healthy, and a good thing—it's a bit like competition. However, a lot of rapid, and uncontrolled changes can create chaos. I am hoping this year's conference will identify a few benchmarks and help all these interrelated type experts identify what they want, so that organizations like ITC can be sure to provide it. ■ I need your help. Send me your key concerns about type, type products and typography in general by September 22nd and I will raise them in Antwerp at the conference. I will report back after the Congress to let you know what happened. I look forward to hearing from you and presenting your views and concerns.

Mark Batty, President and CEO

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The all-inclusive expression "from A to Z" would not have meant much to the Phoenicians or the ancient Greeks. In their alphabets the Z was the sixth and seventh letter, respectively. Even the Romans didn't have a Z at the end of their alphabet until around the first century B.C. † The 26th letter of our alphabet was the seventh in the Semitic alphabet. They called the letter Za (pronounced "zag") and drew it as a stylized dagger. The Phoenicians used a similar graphic sign, which they called zayin, which also meant "dagger" or "weapon" in their language. Roughly the same symbol is also represented in other cultures, with the same meaning. † Around 1000 B.C. the Phoenician zayin became the Greek zeta. The Greek character, while looking more like a dagger than the Phoenician zayin, did not look like the Z we currently know. Actually it looked more like our present capital I if it were set in a slab serif typeface, such as ITC Lubalin Graph. † The Romans incorporated the zeta into their alphabet, but since the sound was not required by the Latin language they eventually dropped it, giving the position of the seventh letter to the G. In fact, the only reason the Z is in our present-day alphabet is because the Romans later found that they needed it to write a few new words they acquired after conquering the Greeks. Because it was not a part of the traditional Roman language, the letter was relegated to last spot in the alphabetical hierarchy. † The Romans used a modified version of the Greek zeta in their monumental inscriptions, although there is not one to be found in the famous Trajan Column. It was only when the



letter was written by scribes and calligraphers that the top and bottom strokes began to be offset from each other and connected by what became a diagonal, rather than vertical, stroke. This design change was probably made because it was quicker and easier to write that way. The lower case z is just a smaller version of the capital for the same reason.

† Although many people might not notice it, the Z takes on two forms. If drawn with a chisel-edged pen or broad, flat brush, held in a natural position, the horizontals would be thick and

the diagonal would be thin.

Typefaces such as Trajanus and Goudy's Kennerley have the Z drawn in this manner.

But many designers and lettering artists find this horizontal emphasis unsatisfactory and the resulting weak middle stroke unattractive, and as a result draw the letter in

a way that may be technically incorrect but, to their eyes, optically more comfortable. Most serified typefaces are constructed with this modified design. † The Z is not a "square letter," but is about three-quarters as wide as it is tall. The horizontal strokes are usually the same length, but in many designs the top horizontal is drawn just slightly shorter than the bottom to give the letter a firm foundation on which to rest. In roman

versions of the letter, the Z is left pretty much to its own devices, so it tends to be one of the more conservative letters. In italic designs, however, the type designer quite often takes a little creative freedom and draws the lower horizontal with a slight flair, or even a full-fledged swash.

Allan Haley



Lincoln

In His
Own Words

by Joyce Rutter Kaye



Abraham Lincoln's writings eloquently reveal the deep divisions in race, politics, morals and emotions which tore the country apart in his lifetime. Those

words have provided a wealth of inspiration for illustrator Stephen Alcorn. The dramatic black and white linocuts he created for *Lincoln: In His Own Words* (Harcourt Brace, 1993) literally reflect the contrasts which characterized that period of American history, with portraits as graceful and inviting

as an antebellum garden party to searing exposés of slavery's degradation of the human spirit. The book, a collection of the president's speeches, letters and other writings, appealed to Alcorn on a personal and an artistic level. In his illustrator's note he writes, "I saw this book as a rare opportunity to give expression and tangible shape to the multitude of haunting and symbolic

images that the name Abraham Lincoln has conjured up in my mind for as long as I can remember." ♦ Alcorn's renditions of those images provide immediate insight to his interpretative approach to subject matter. Rather than allowing the text to dictate the illustrations, Alcorn suggested supplementing contextual images with portraits of Lin-



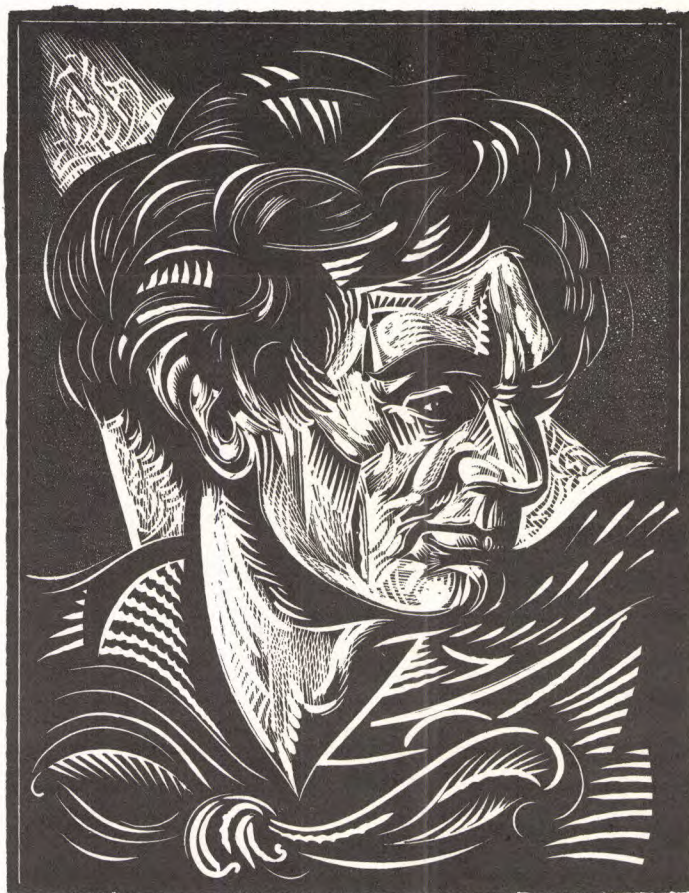
coln's contemporaries intermittently throughout the book. This nonlinear approach was welcomed by the publisher and author/editor Milton

Meltzer, who added matching biographies of Harriet Beecher Stowe, John Brown, Frederick Douglass and other historical figures at the



end of the book. "Stephen is not literal," says Harcourt Brace editor Karen Grove. "With these images, he adds a parallel storyline to Lincoln's storyline." This example shows how Alcorn allows his subconscious to compose a project and mold each piece he creates: the dialogue between subject matter

and subconscious mind results in work that ranges from the literal to the impressionistic. ● Alcorn acknowledges that very few people associate the latter style with relief block printing. He feels this book allowed him the freedom to continue to finesse the painterly quality he lends to a relatively restricting and unforgiving medium. This is perhaps best seen in the book's center



spread, which depicts the crowd at Lincoln's inauguration with merely a suggestion of forms and faces—it is mostly an abstract swirl of top hats, bonnets and beards. Alcorn drew the piece directly on a block of linoleum without using a reference. "There's a sense of rhythm and motion there which is very much an homage to impressionism," Alcorn says.

"Ironically, you don't see relief block printing in this way. I continually try to strive for impression, not detail and accuracy." ● This is precisely why





Alcorn, age 35, was attracted to linoleum rather than wood when he switched to relief block printing after painting for many years. Encour-

aged to try the medium by his father, the late, noted illustrator John Alcorn, he preferred the "fluidity" of linoleum over wood as well as its ability to allow him to be as spontaneous as drawing with charcoal or pen and ink. For this reason, he rejects the notion that relief block printing is a relatively

primitive art form, believing that one can also achieve a high level of sophistication with it. He also enjoys its element of surprise; creating the first print from linoleum, which is cut backwards and in reverse, is much like developing a set of prints from negatives. "No one knows the angst of printmaking," he says. ♦ Although he has been experimenting with color

and reduction prints for five years, Alcorn says he welcomed a "healthy" return to black and white for the Lincoln book (only the cover and title pages have color). "I wanted to get a sense of tension, movement, rhythm, pattern and upheaval literally by the abstract signs I've imbued in each portrait," he says. "The contrast between black and white is an appropriate

means of expression to this period."

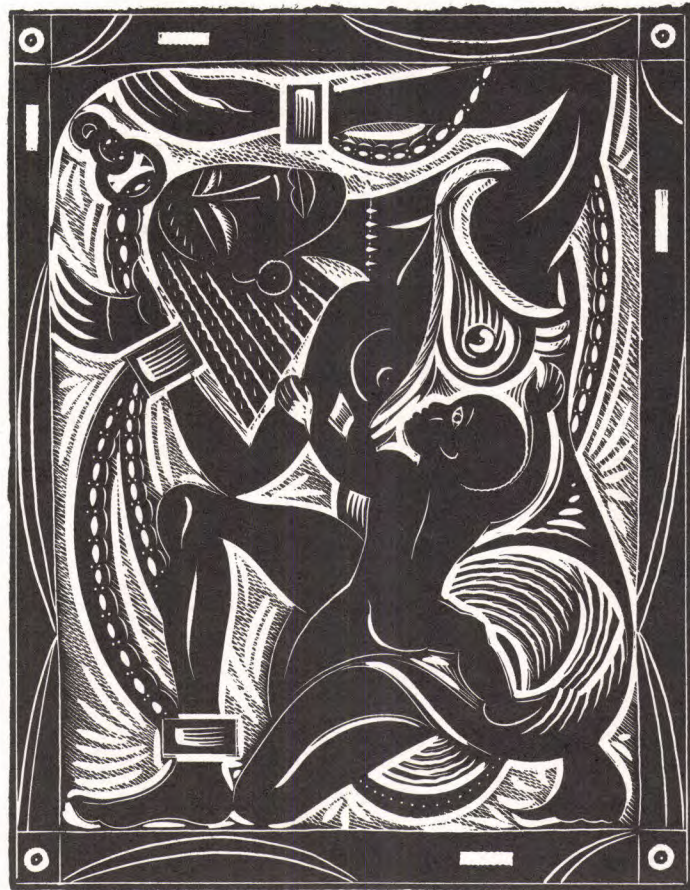
● Beyond the technical fulfillment he received from creating the book (and continues to enjoy, as he works



on a follow-up book on Frederick Douglass for HB's Spring, 1995 catalog) the artist enjoyed its emotional release. He discovered his sympathies



revealed themselves as he worked. His portrait of Stephen Douglas, a political opponent of Lincoln and a slavery supporter, is a "portrait which borders on the caricature." And his print of a slave in shackles challenged his ability to simultaneously reveal a man's oppression while conveying his strength



and indomitable spirit. ● The piece is a plea for basic human liberty, the cornerstone of Lincoln's beliefs and writings. In an 1854 speech presenting the moral case against slavery Lincoln said: "Near 80 years ago we began by declaring that all men are created equal; but now from that beginning we have run down to the other declaration, that for some men to enslave others is a 'sacred right of

self-government.' These principles cannot stand together. They are as opposite as God and Mammon; and whoever holds to the one, must despise the other." ■ These persuasive words and other excerpts in *Lincoln: In His Own Words*

continue to resonate with meaning today. In the same way, Alcorn's illustrations succeed in bringing form to Lincoln's words while also appealing to contemporary concerns of human rights and freedom—issues which transcend time, place and borders.





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BY KAREN S. CHAMBERS

Without a doubt, people are passionate about books. They carry on love affairs with the written word at their favorite trysting places—bookstores. Although new technological advances are transforming the physical nature of producing the printed word, bookstores are still cherished by many people who prefer to hold a book

instead of a mouse while reading *Jane Eyre*. Books continue to be bought, consumed and collected, whether they are the newest Danielle Steel paperback bought at the supermarket checkout, or a leather-bound first edition found in an antiquarian bookstore. Here are a handful of bookstores which are as beloved to their devotees as their favorite novels.

There's nothing like the hometown bookstore for a place of comfort. Don Ellegood, director of the University of Washington Press, cites Elliott Bay Books as one of his two favorite bookstores in the world. The bookstore fills several storefronts in Seattle's Pioneer Square, managing at once to be both gargantuan yet intimate. The staff is knowledgeable; and a coffee bar located on the lower level gives patrons the chance to linger over a cafe latte and their new book among the homey wooden shelves of general interest titles. Elliott Bay has become a fixture on the book promotion circuit and hosts an author reading nearly every day of the week.

Ellegood finds it informal and enjoyable; its atmosphere is "heartwarming to any author, any publisher, anywhere, anytime."

In New York there's Three Lives Bookstore in Greenwich Village. There, transplanted Britisher Michael McLoughlin of Thwaite Productions, a firm which produces audio tours for museum exhibitions, enjoys the old-fashioned ambiance of this bookshop owned by three women who are inveterate readers. They specialize in fiction, from the classic to the contemporary, and all are eager to share their latest finds with the browser. McLoughlin, a collector of 19th century first editions, loves to wander in and ask any one of the owners for her latest recommendations. "I read mostly 19th century literature, since that's what I collect, and haven't really read very much contemporary writing," says McLoughlin. "The ladies at Three Lives are very in tune with what's happening now. It's a great place to go to be stimulated. I can always find a new writer there. I remember

them recommending David Leavitt. I bought his first book of short stories and then couldn't wait until his next book came out."

Three Lives is the bookstore of our fantasy from childhood (although in my small Southern Indiana town I remember buying my *Bobbsey Twins* and *Cherry Ames* books from the local stationery store). But today the neighborhood bookshops are threatened by Waldenbooks, Crown and B. Dalton at the local mall. However, I must confess that the B. Dalton in Greenwich Village is where I buy most of my books. The selection is very good and they always showcase local writers in their Avenue of the Americas windows. In a recent renovation the shop adopted the look of those old-fashioned bookstores with lots of wood, making it comfortable for browsing. Plus they are open until midnight most nights.

As readers mature, their tastes change and so do their favorite bookstores. Jan van der Marck, curator of modern art at the Detroit Institute of Arts, talks about his evolution from a collector of contemporary art books and exhibition catalogs to a connoisseur of fine books: "I started with books from Wittenborn and then switched to Jaap Rietman (in Soho). Then in the mid-1980s I got seduced by the finely printed and illustrated bound book. I then graduated to Ex Libris in Manhattan."

Van der Marck considers himself a bit of a "Jekyll and Hyde" with his dual passions for books that deal with either avant-garde art movements or traditional bound books. Although his "passion for books has threatened to take over my passion for art," he has not abandoned his first love. He proves his loyalty at La Hune on the Boulevard St.-Germaine in Paris. "For art books and the most recent issues of magazines and journals, I like La Hune. It's labyrinthine. You can find anything there. The books are attractively displayed, very modernistic, very complete; the books look good. There aren't many browsers; everyone is a professional with the eyes of a spy searching out exactly what he or she wants. La Hune carries only books on art and literature and, not surprisingly, is predominantly French," he says.

Another of this collector's favorite bookstores is Walter König in Cologne, which is wonderful for catalogs of museum exhibitions, primarily German, but also has a good selection of English language books.

Most book lovers are just like Van der Marck who buys books "where I can find them—New York, Boston, Washington, Seattle, even in Sydney, Australia." Seattle-based photographer Russell Johnson has found the Piccadilly Book Stall in New Delhi to be the best place in the world for books on Tibet. He knows the territory well, having spent over half a year photographing there for his own book with writer Kerry Moran, published by Park Street Press titled, *The Sacred Mountain of Tibet: On Pilgrimage to Kailash*. Books from Piccadilly accompanied them on their 700-mile trek on the mountain that is home to the Hindu gods Shiva and Parvati and is also the epicenter of Buddhism and the earlier Jain and Bonpo religions. "Piccadilly is just chockablock with books filled with esoteric information for the Buddhist or Himalaya-phile," Johnson explains. "You can find Indian reprints of books by the early explorers of the region, like Sir Charles Bell. They are inexpensively printed, but the information is priceless since they are out of print elsewhere."

Chicagoan Lois Baker, a weaver with a special interest in the textiles of Indonesia, finds "books that are impossible to find in the United States" at the bookstores in the Singapore Airport, which "is an enormous, glorious airport with wonderful bookstores. There are five bookstores; to hit them all would take hours. It's worth planning a layover to shop there. One of the shops is M.P.H. Bookstores and another is Chagi Wordshop, which has two stores. They do not stock the same titles so you have check out each of them. They have

wonderful picture books, lots of books on Indonesia, reprints of paperbacks and Oxford Press paperbacks."

Closer to home Baker likes "N. Fagin Books in Chicago. It specializes in archaeology, anthropology, botany, zoology and museum consultations. You can find reprints of articles, magazines, hardcover books, new and used. I have never gone in there that I haven't come out with something. There are piles of books all over and the place doesn't shirk from finding something. The staff seems to delight in playing detective," she says.

David Johnson, assistant director of the Taft Museum, Cincinnati, Ohio, and a specialist in Chinese ceramics, gives high marks to Thomas Heneage and Co. Ltd. in London. "They have everything. I once called and asked for a 19th century catalog *raisonné* of the 16th century pottery St.-Porchaire by Bellange. It has beautiful plates, black-and-white or polychromed, depending on the copy. The Metropolitan Museum has one. Heneage had a copy for £150 and I was able to buy one for myself"

Heneage, according to Johnson, "has the best traditional art history books, both new and out of print" with access to the great private libraries of Great Britain which may have been sold by an impoverished lord or two to pay death duties. The Heneage family has a prestigious history itself; the famous Heneage jewel was given to the family by Queen Elizabeth I for services rendered in the 16th century, so its standing in British society is well respected, to say the least. Johnson loves going into the bookstore on a rainy day. "It's near Christie's, near St. James. Every time I go to London, I want to spend a whole afternoon there."

Internationally known glass artist Dale Chihuly is a bibliophile with a weakness for illustrated books, whether a rare 18th century hand-colored book or an art book from the 1950s with tipped-in reproductions. A recent acquisition is an edition of James Joyce's *Ulysses* with etchings by Henri Matisse. Inspired by that book, Chihuly produced his own etchings based on the sets he designed for the Seattle Opera's 1993 production of Claude Debussy's *Pelléas et Mélisande*. Chihuly's book is sheathed in a handmade slipcase and published by Portland Press. He would love to see it at his favorite bookstore: Stubbs Books & Prints. "Whenever I visit New York, I could spend hours, not to mention lots of money in this Upper East Side store. It's like my dream of a bookstore specializing in architecture and the arts."

Even though the specialty bookstores usually capture the hearts of most book lovers, Don Ellegood also has a warm spot in his heart for the immense University Co-op bookstore at the University of Washington, which sells more general interest books than any other store in the country. He says that he routinely takes visitors there and asks them to name a book that they've been searching for and haven't been able to find; "Ninety percent of the time, it's in stock."

Big isn't always bad, although mega-chains seem to threaten the existence of the smaller, more service-oriented and specialty bookshops. Yet these stubbornly seem to survive.

After all, books and bookstores do a lot more than just offer information or even a visual experience. Jack Woody, publisher and designer for Twelve Trees and Twin Palms Publishers specializing in classically designed books on photography, recommends the Santa Fe Bookseller in his New Mexico home base as a remedy for the blues: "It's giant and rivals any art bookstore in the world. Walking in there is like heaven. When Bruce Weber was in New Mexico shooting the Georgia O'Keeffe-like ads for Calvin Klein, he was depressed, so I sent him there. I've also sent Herb Ritts. They always walk out with \$5000 worth of books." And presumably their spirits lifted.

Karen S. Chambers is an internationally published author on craft and design.

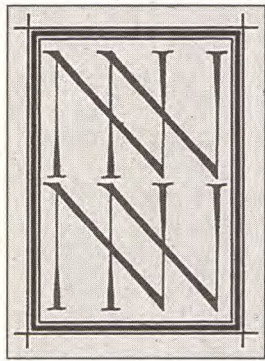
BOOKS CONTINUE
TO BE BOUGHT,
CONSUMED AND
COLLECTED,
WHETHER THEY
ARE A PAPERBACK
BOUGHT AT THE
SUPERMARKET,
OR A FIRST EDITION
FOUND IN
AN ANTIQUARIAN
BOOKSTORE.

MEGA-CHAINS
SEEM TO
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ART OF THE TYPE SPECIMENS IN THE TWENTIETH CENTURY

A selection of type specimens of the 20th century were on exhibition at the ITC Center and are included in *The Art of the Type Specimen in the Twentieth Century*, a limited edition book produced by ITC and designed by the exhibition's curator, Jerry Kelly. These works provide an overview of the dramatic craft of promoting typeface designs with books from prominent type foundries and other examples of typographic art.

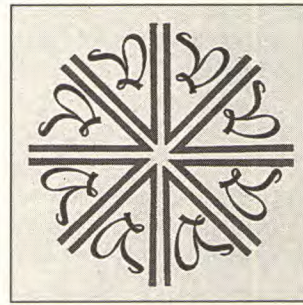
ABC Kästchen.
Klingspoor,
1934.
Typography by
Max Dorn.



New Series of the
Centaur Types.
Monotype, 1929.
Type design and
typography by
Bruce Rogers.

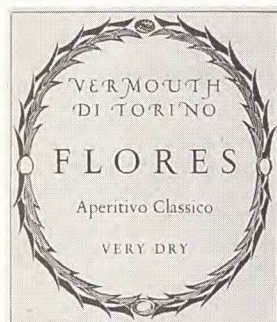
New Series of the
Centaur Types of
Bruce Rogers and
the Arrighi Italics
of Frederic Warde.
Cut by Monotype
and here first used
to print a paper by
Alfred W. Pollard

ABC Kästchen.
Klingspoor,
1934.
Typography
by Max Dorn.



Manuale
Typographicum.
Stempel, 1954.
Typography by
Hermann Zapf
using various
Stempel types.

A B C D E F G H I
 Z A B C D E F G H I
 X Y Z
 Naast de technische en praktische factoren is het vooral
 ook de stijl van een tijdperk, de heerschende
 vormenspraak, die zich in het karakter van de letter
 weerspiegelt en dit vervuld doet zijn van het wisselend en
 boeiend aspect van land en tijdperk. S.H.de Roos
 L K
 M N
 W V T S R Q P O N
 Y Z



Detail from
Romanée and
Open Kapitalen
specimen
for Enschedé
Type Foundry
designed by
Jan van Krimpen.



Bernhard. Bauer.
Type design by
Lucien Bernhard.



Detail from
Michelangelo
and Trajanus
type sample,
1954.
Designed by
Hermann Zapf.

POP-UP BOOKS

A pop-up book is a novelty. But one recent title became a learning aid, an art experience, and an instant collectible. *The Art Pack* celebrates the art of the paper engineer who folds, cuts and assembles as he informs and enchants his readers. "The design of the [pop-up] book depends on the type of pops you use. You have to flow with the mechanics of what you put into it. Those mechanics come to life when they help explain the book's content," says Ron van der Meer, paper engineer of the phenomenally successful *The Art Pack* (Knopf, 1992). Through the book, Van der Meer has not only expanded the audience of pop-up books to include bright adolescents and adults, he's made us look more carefully at how artists see.

Along with a pull-out gallery of 20 famous paintings, a taped audio tour, and a dictionary of terms, masterpieces of western art, such as the Parthenon, *The Last Supper* by Leonardo da Vinci, *The Isenheim Altarpiece* by Matthias Grünewald, and *The Allegory of the Art of Painting* by Jan Vermeer magically rise up out of nine double-page sections, each with a gatefold. *The Art Pack's* overarching aim is to take the halo off of art and make it accessible to a wide audience, and to use the pop-ups to explain things that couldn't otherwise be explained conventionally, like perspective, form and movement.

While some might see the book as an elaborate plaything, each movable element is in fact a functional tool. "We have called it *The Art Pack* because the contents have been arranged like an artist's portfolio of tools, information, ideas, reference materials and visual stimuli," says Van der Meer. Delightful and compelling, *The Art Pack* emphasizes the artistic process rather than the finished product, and is not a book you look at just once.

Few designers in the history of book production have made a stronger contribution to the pop-up book than Ron van der Meer. He paper-engineered his first pop-up in 1981, and has been at it ever since. Born 48 years ago in Amsterdam, he enrolled at London's Royal College of Art in 1969 where he teaches today along with Christopher Frayling, who, with his wife Helen, co-authored the book. Says Van der Meer, "By the time we contacted the Fraylings, the concept had already been sold at the Frankfurt book fair. That gave Christopher a lot of freedom to choose the paintings he felt would be most appropriate for each section. But we all talked together about what was important to convey, the order of the information, to be sure we would reach the kind of [general] audience we had in mind."

With some basic pop elements already in place, the project then became a complete collaboration. It also grew in size. "There was so much information we had to put into it. There's absolutely no way you can sit down at the beginning and say, 'Well, right, this is the way we are going to do it.' Especially with the pops. They develop almost intuitively along with the text, and suddenly you find that something feels right for what you are trying to say." Since each section's layout is

dictated by the constraints of the spread, there are no fixed grids. Nor can any of the images be cropped or allowed to overlap, because of the limitations of museum reproduction rights.

Not surprisingly, the constraints of such a book begin and end with money. The essential challenge was getting the maximum effects from the amount of paper allocated to make the book affordable. "The price of the book depends very much on the amount of paper and hand labor involved in assembling the pops," says Van der Meer. "You find your limits and work within them. Of course, there are fantastic paper engineers who put the most beautiful books together using an awful amount of paper but they are working under a different set of economic and practical circumstances. You can make a wonderful book, but if it costs \$100, who are you going to sell it to?" To keep costs down, the book was printed and die-cut in Hong Kong and then sent to China where binding and hand assembly is less expensive. Only 7000 books could be produced weekly.

Since nothing is ever standard with a book like this, except, perhaps, that nearly all the pops emerge out of the spine, experimentation and adaptability accompany the process. In the spread on "Form," for example, Picassoesque figures show how the Cubists built up relationships of planes through the use of multiple perspectives. "The Picasso was definitely a different kind of pop from the others, especially because of the way you look at it. For copyright reasons, it is not, in fact, a Picasso and we were required to have someone verify that it was not supposed to be a Picasso. But because we felt it was important to explain how Picasso worked during this period, it is one of only two spreads where Ron used his own art, in addition to museum transparencies," explains Ron's wife, Atie, with whom he frequently collaborates.

The Snail, a cut-out by Henri Matisse, from the section on "Composition" also proved a challenge. Matisse's *Snail* is composed of pieces of colored paper arranged on a white background. Van der Meer had wanted to provide the same forms unassembled, for the reader to create his own snail design. The point: What looks simple to compose is often surprisingly difficult. Unable to obtain permission for the forms to be used in such a free way, he created his own version. "We had to make sure we had nothing that looked anything like the actual pieces or colors of the Matisse. We ended up with what looks almost like a street map."

By striving to explain an artist's vision through the beguiling tactic of interactive parts, *The Art Pack* has turned an ingenious idea into a decidedly profitable book. Following a 55,000 first printing that sold out in four weeks (a 100,000 second printing was shipped in August), the upsurge of requests for more copies has opened new possibilities for pop-ups. One year from now, Knopf will follow up with *The Music Pack* with equally high expectations. Susan Ralston, editor of both books, predicts: "It will do for music with noise-making pop-ups what *The Art Pack* did for art."

Leslie Sherr, former editor of Graphis, writes on architecture and design for a range of international publications.

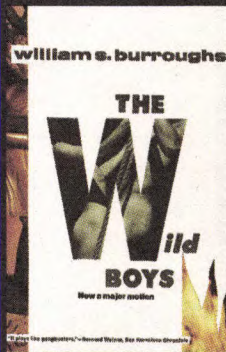


BEST SELLING DESIGN

BOOK JACKETS AND COVER REDESIGN CASE STUDIES

When someone browses through a bookstore with hundreds of titles competing for his or her attention, the first reaction to any one book depends on its jacket or paperback cover. People do judge a book by its cover, so the importance of this first impression cannot be overrated. Book jackets are small posters that must capture instantly the gist of the book and the importance of the author. Beyond this promotional impact, the jacket also is the book's most effective ad. As a result the designer must follow the directives of the editorial and marketing departments of the publishing firm while maintaining esthetic integrity. Here are three case studies examining the process of book jacket and cover design for some recent releases.

BY MARGARET RICHARDSON



The Wild Boys, by William Burroughs, Grove Press
Cover design: Jo Bonney

The movie, "Naked Lunch," based on a novel by William Burroughs caused a resurgence of interest in his writing. Grove Press, which retains rights to several Burroughs titles, wanted to repack-age these as a series to tie in with the critical success of the film.

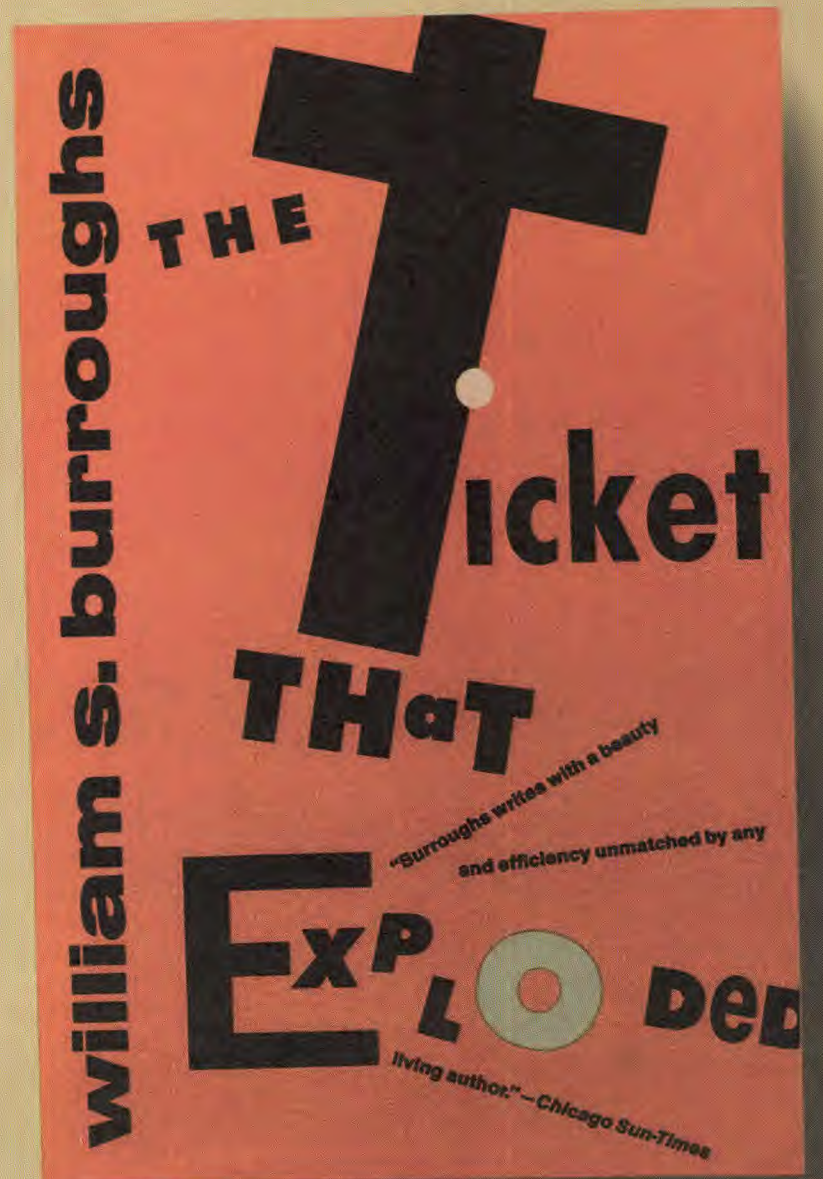
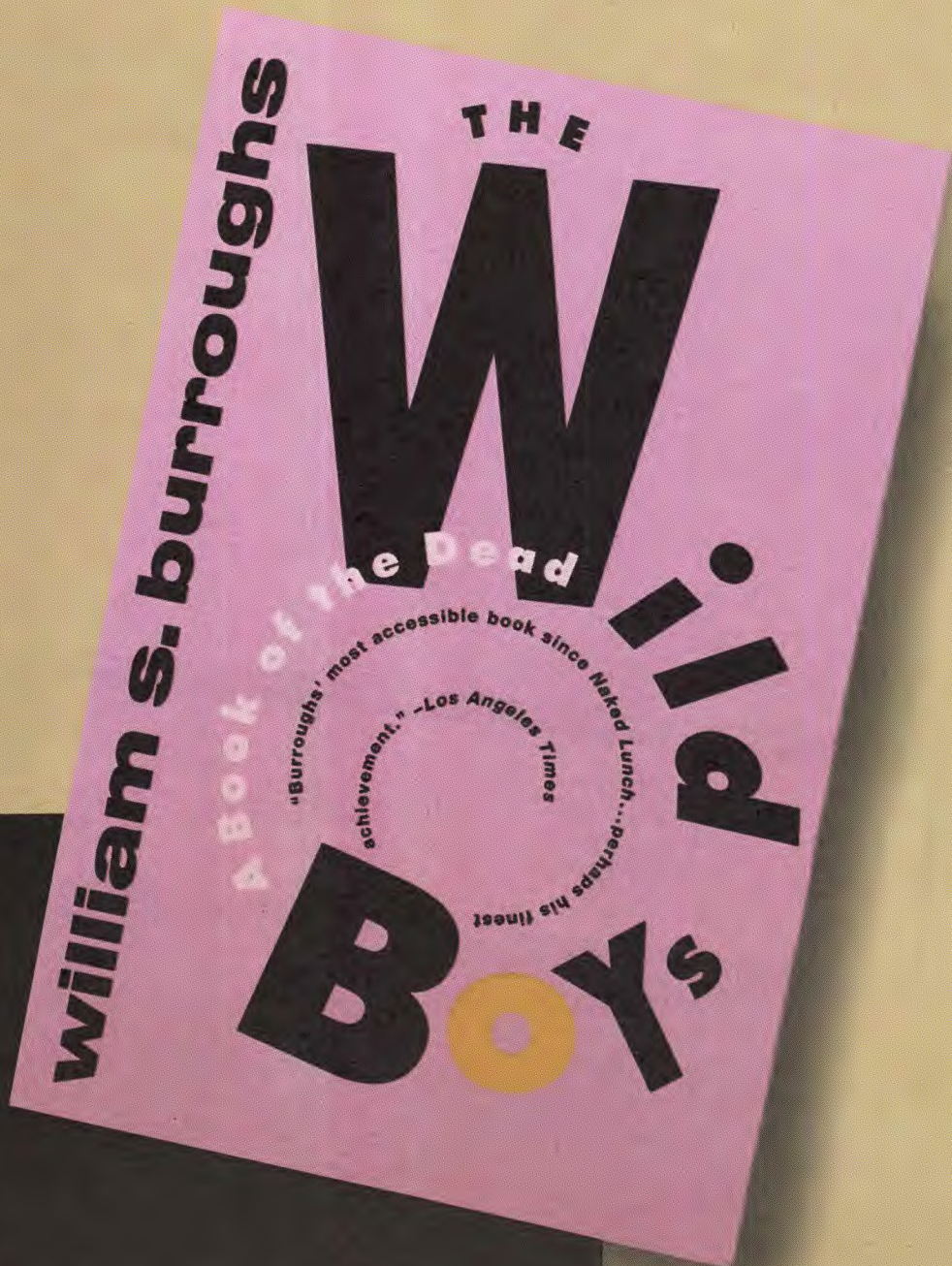
Burroughs' work has always been controversial and rebellious, and since his debut in the 1950s, he has been considered one of Grove Press' cultural icons.

For this series of covers, Krystyna Skalski, then art director at Grove, did not envisage a "cult of personality" approach to the Burroughs stories. She saw the reissues as type covers with a strong sans serif look suggested by the movie poster logo. Skalski commissioned designer Jo Bonney to design these because Bonney's work, she felt, was inventive typographically.

Jo Bonney presented her first jacket design for *The Wild Boys* as a sensual collaged initial letter paralleling the "collage in the writing" she says. The treatment was straightforward yet dramatic. Unfortunately, this approach was considered to be too "restrained and sophisticated," especially because of its white background, yet too complicated (with color separations and mechanicals with complex photographic images) for repeated reprinting.

Both Skalski and Bonney agreed that because Burroughs' writing is considered outrageous, this was the time for "outrageous type," and strong color. Bonney's next design focused on a sans serif vertical placement of the author's name, and then "working with Xeroxes and cutting and pasting" experimenting with the cover type. For *The Wild Boys*, Bonney pulled the initial cap from the "Naked Lunch" poster and designed a "tactile spiral of type in Futura" which captured the violent energy of the writing. The background color was bright pink (which was subsequently changed to lilac). This jacket was approved.

For the rest of the series, Bonney essentially varied this typographic theme using sans serif type both for its contemporary quality and to accommodate the extensive copy on the covers. As Skalski points out, each of the books reissued has the letter "O" in the title, so this element could be highlighted as part of a series. In addition, according to Skalski, these three-color covers are cost-effective and simple to print.



While England Sleeps, by David Leavitt, Viking
Book jacket design: Michael Kaye

Michael Kaye, designer at Viking/Penguin (now art director of Farrar, Straus & Giroux) had a complicated brief for *While England Sleeps*, David Leavitt's latest novel: promote this highly acclaimed author, imply the historical setting of the book, and capture the strong erotic content.

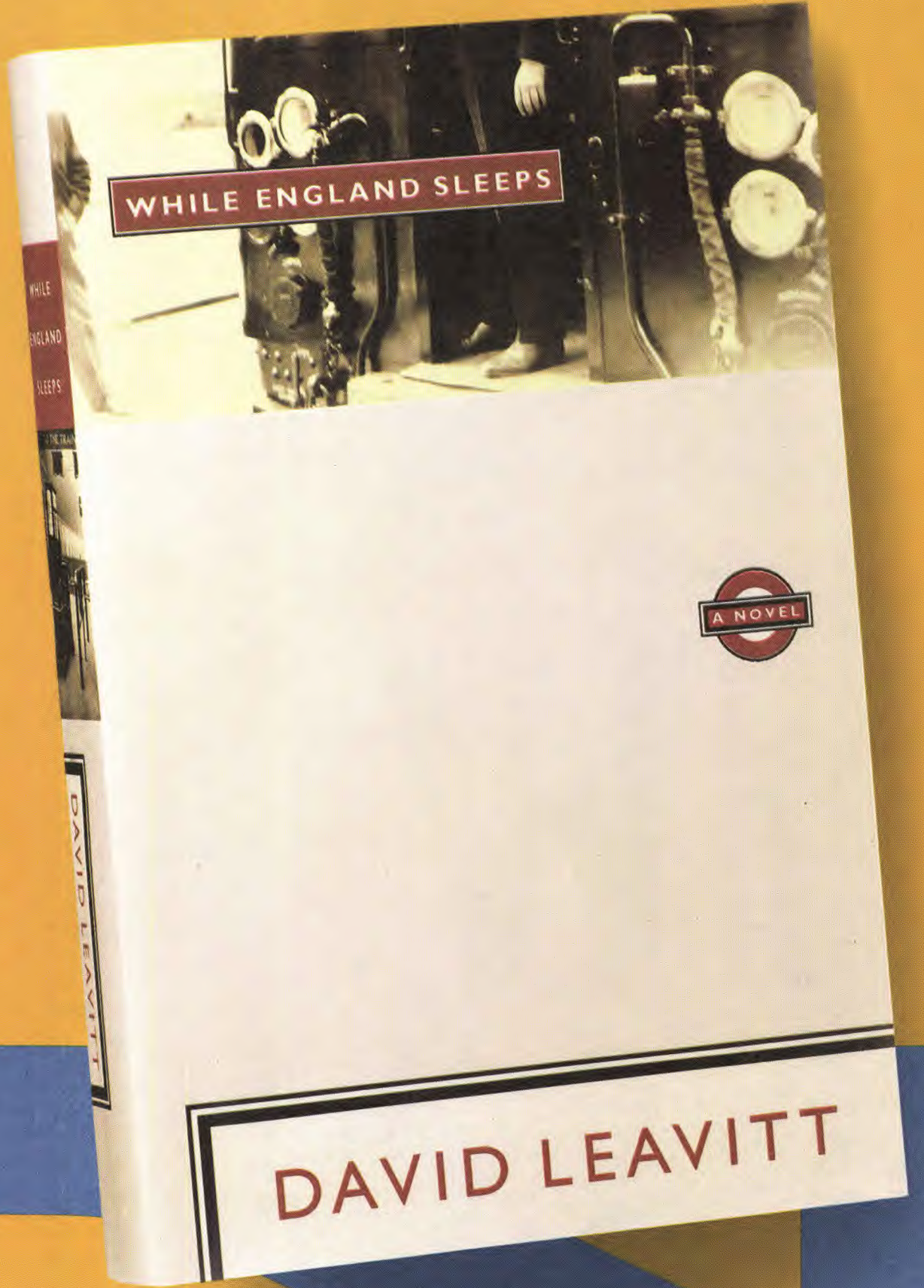
While Leavitt's previous three novels have contemporary themes, this one is set in pre-war England, Republican Spain and 1950s Hollywood. The doomed lovers are men of different classes who are caught in the throes of an impending war. For his first approach to the jacket, Kaye chose a telling metaphor from the book —about life being like water pouring through hands and not being able to hold onto it. To interpret this image, Kaye commissioned photographer Melissa Hayden. While researching 1930s London, Kaye found a World War II poster which influenced the design itself. His type choice was made from a '30s alphabet display in an old type book, so he used Peignot type in all-caps prominently for the author's name, as well as Futura Demi because it also appeared in posters of the time. This comp, although approved by Viking, was rejected for not quite capturing the author's metaphor.

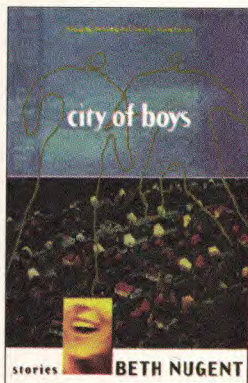


Again working with Melissa Hayden, Kaye envisioned the second version as deliberately sexy with a man's back as the focal image. Here the type was discreetly positioned to emphasize the photograph. Although the editor, Dawn Sefarian, and Leavitt loved it, marketing thought that this cover was too overtly erotic and might limit the novel to a predominantly gay audience; *While England Sleeps* was being positioned as the Leavitt novel for a "cross-over" or general readership.

The parameters for the next version included not being overtly gay, emphasizing the historical milieu, and being less specific about the story. Returning to historical references, Kaye sought to capture the captivating content by image and mood while making the jacket visually comprehensive and eye-catching. Much of his art research centered around the London Underground of that period since it is a central meeting place in the book, where one of the main characters works as a ticket taker. Kaye looked at "tons of photos from that period" and chose images which he cropped to hint at the relationships. Since Gill Sans was the "typeface of the Underground," he chose it for the author's name styled as London Transport signage.

This final design received the approval of the book's editor, David Leavitt, and Cathy Hemming, of Viking marketing for effectively representing the novel and its author. *While England Sleeps* is scheduled for release this Fall.





City of Boys, by Beth Nugent,
Vintage
Cover design: Susan Mitchell

For the Vintage paperback edition of a first collection of short stories that were first published by Knopf, art director Susan Mitchell created a dramatic and complex cover. The Beth Nugent short stories in *City of Boys* portray a variety of experiences in nondescript American suburbs and harsh cities. The short stories are written in what Mitchell describes as a flat "retro-cool" prose style.

Mitchell chose photographic images suggesting both the settings and the tone of the stories. One hints at the city with skeletal fire escapes, and the other shows an aerial view of an anonymous suburb. "I wanted to contrast a Levittown image of rows and rows of identical houses with an 'Edward Scissorhands' version of suburbia," she says.

Starting with these images, Mitchell superimposed outlined figures reminiscent of Alexander Calder's sculptures to hint at the characters. "I wanted this to be 'contrived hip,'" she explains. She then added a cropped photo of a smiling face to suggest the author smiling at life.

The type treatment, using Emigre's Arbitrary typeface, tied the elements together according to Mitchell, and with this face's thicks and thins "made the cover more human, an exercise in limitations and timelessness."

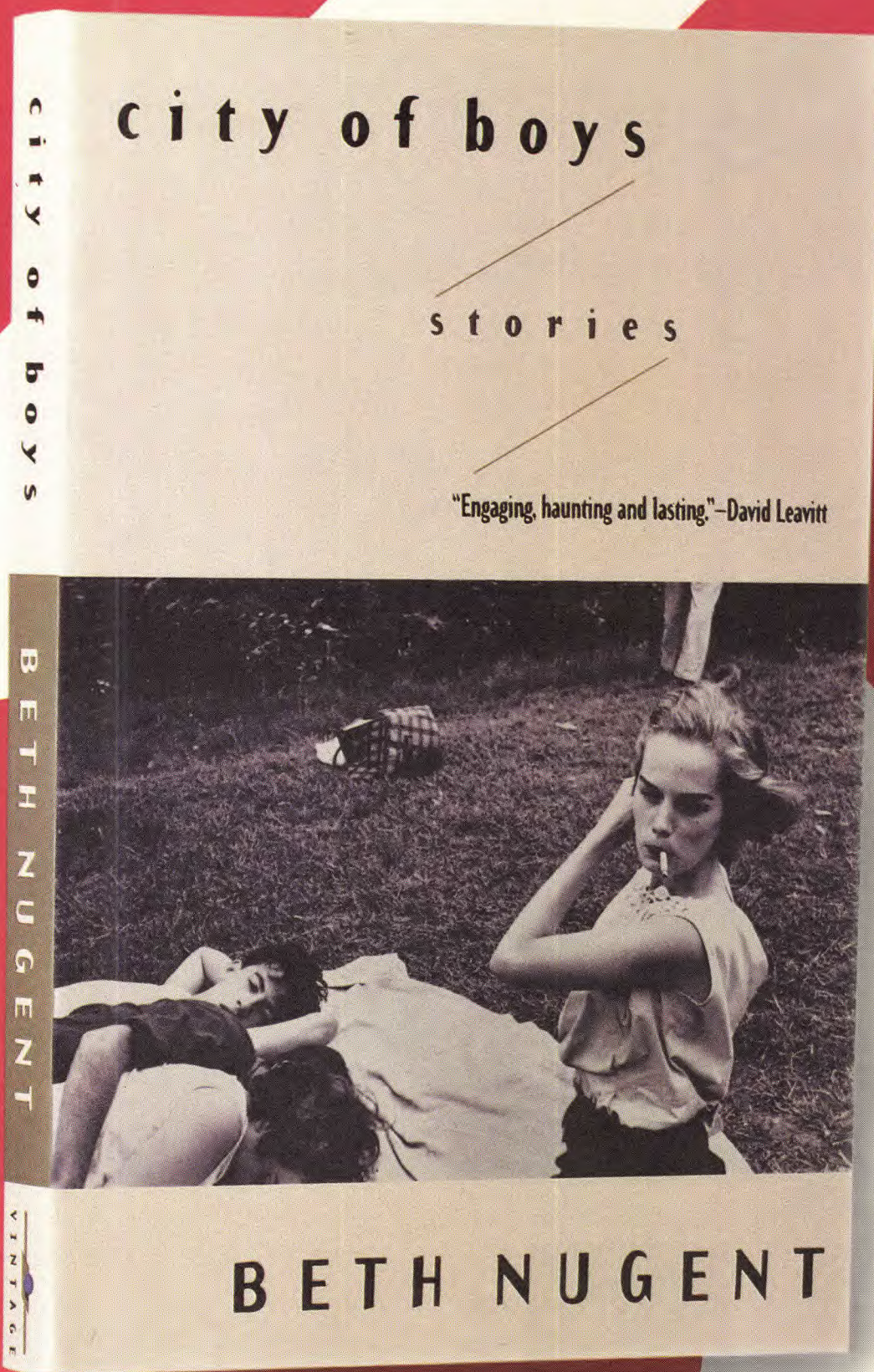
As a final motif on the back cover, Mitchell placed a small

photograph of a boy running along a city wall covered with graffiti of boys' names.

After it was approved by the usual Vintage committee of publisher, editor-in-chief and editor, Mitchell heard that this cover was on hold. She points out that jackets for paperback editions go to mechanicals for early proofs which are used in advance publicity. Mitchell intuited that this cover was deemed "too aggressive" and that a second version needed to be "more literary." For Mitchell, this meant less color overall, a cover which would be simpler and understated.

For the redesign, she started with a white background and used a photograph by Bruce Davidson that appeared on the British edition of the book. "I understood why this photograph was chosen for the feeling of the book, and I liked it, so I allowed the photograph, printed as a blue and black duotone (primarily blue as in denim), to speak on the cover," Mitchell says.

Again using Arbitrary type, Mitchell respaced the author's name and "terraced" the type of the title to allude to fire escapes. She felt this design captured the essence of the stories, and this was the final cover.





Illuminated manuscripts form an unusually eloquent dialogue between pictures and words. Consider a manuscript produced in Italy during the Renaissance: It is not black ink pressed margin to margin onto white stock, but rather a sheet of animal skin bordered by a series of arches joined to form a vignette within the page. Inside this undulating

shape, mythological creatures and the theme of Christianity are woven into an intricate whole. Griffins, sphinxes and cherubs placed among a scrolling web of flowers, pearls and painted jewels form an ornate border. At the top, a nativity scene takes center stage and illustrates the text which is set in a box placed slightly off center within the frame. In the scene, Mary and Joseph kneel to pray beside the Christ Child before a harmonious landscape of mountains and a river that flows through a small village. To most modern viewers, this is not a standard page layout

A LA ILLVSTRISS+ETEX
EL^AM^AM^ALEON^RADRA
GON^ADV^AD^AFERR^ADEL
MOD^DDREGERE, EDRE
GNRE, ANT^O, CRNZAN^O,





IN NATIVITATE DOMINI
IN TERTIA MISSA

LECTIO Epistole Beati Pauli Apostoli
ad Hebræos.



FRATRES:
Multifariam multisq. modis olim
Deus loquens patribus in prophetis: no-
uissime diebus istis lætus est no-
bis in filio: quem constituit heredem
uniuersorum: per quem fecit & secula



in the least. To see it as such, we must remember that printing had only just been invented—and that the western world was, with the birth of the modern age that marks the Renaissance, on the verge of reinventing itself.

While illuminated manuscripts are usually thought to be representative of the long, unproductive Middle or Dark Ages, an upcoming exhibition at New York's Pierpont Morgan Library explores the manuscript as it enters the Renaissance, the final chapter in its thousand-year history before it is eclipsed and rendered obsolete by Gutenberg's printing press. The influence of humanism, patronage, art and architecture are a few of the many revelations to be gleaned from "Italian Renaissance Manuscripts: 1450-1550" organized with the Royal Academy in London and scheduled to open in 1995. Guest curating the exhibition is medieval scholar Professor Jonathan J. G. Alexander whose *Medieval Illuminators and their Methods of Work* (Yale University Press, 1993) serves as an excellent introduction to the exhibition. "More and more people want access to manuscripts that were only available to the privileged few," says Alexander. "It's very moving to see books that belonged to great historical figures. Along with offering an esthetic experience, they form a direct link with the past."

The term "illumination" has its origins in the ancient French verb *enluminer* meaning "to brighten." Originally the word signified the embellishment of a hand-written text with shiny gold and silverleaf. As manuscript production evolved, its meaning expanded to include the decoration of all medieval books through the use of ornamented initial letters, as well as patterns, borders and illustrations. "The importance of the book is signaled by the materials used to decorate it and the beauty of the script," says Alexander. "What we have to realize is that these things were exceedingly rare, precious and expensive, very often costing as much as a horse, or by today's standards the equivalent of a car." In addition, book covers were often sheets of gold masterfully sculpted into miniature bas-reliefs and encrusted with precious stones. Bindings of embossed metal or ivory glow softly when brought into the light for display.

Despite its opulent presentation, the manuscript (or *codex*, as the Romans called it) became, with the advance of Christianity, a small, but potent vehicle for conveying the Christian message, so it most often took the form of a Bible, choir book, gospel, or other religious text. Responsible for conveying the Christian word and practices to the world, illuminators used every means available to them in creating an object of reverence and beauty underlaid by a careful symbolic structure. While many were commissioned by abbots or bishops, some great rulers were lovers of fine books and maintained at their court scribes and illuminators who produced manuscripts to their exact personal specifications.

From the Irish *Book of Kells* to the French King René's *Book of Love*, nearly every European country can boast superb illuminated manuscripts in their patri-

mony. But Italy holds a special place for three reasons, says Alexander. "Italy is the center of the antique world and Rome is the center of Christianity, so even from the earliest period there was book production in Italy. Then, in the context of the secularization of the manuscript, there is from the late 12th century onwards an enormous production through the Italian universities. Lastly, in the 15th century, the center of culture moves from France (in particular Paris which was the intellectual powerhouse of Europe), then south to Italy with the Renaissance. The Italian city-states were also enormously wealthy, so when printing is invented in 1450, the German printers soon realized that their best markets were in Italy. As a result, the technique of printing books very soon comes to Italy," Alexander explains.

Until then, however, manuscripts were copied by hand. "Nothing is mechanized. Nothing is reproduced. Nothing is standard in any way—ever—which is part of the fascination," Alexander says. Indeed, no two are alike. The bold strokes and delicate swirls of many hand-scripted passages take on the individuality of clouds on a summer day, or the shapes of an elaborate wrought iron balustrade.

On the pictorial side, illuminated manuscripts also maintain an intimate dialogue between the representational and the decorative. Of all the carefully considered elements that lend such grace and distinction to these jewels of book art, the most striking is this visual counterpoint. "It is ironic if you consider that early alphabets are pictograms and the letters evolve from pictorial representation, as in Egyptian hieroglyphics," explains Alexander. "By the fourth century, when the Roman alphabet is well established, artists get the idea that they will embellish letters, put a little curl on the end of an "A" or fill it in with a blob of color. Next, they go a bit further and, for example, substitute the cross bar of an "N" with a fish or a bird. By the seventh century they are adding figures. At this point it becomes possible to amalgamate the letter and the image so that the two are united." In one, a fancifully serifed initial "A" is set against a background whose pattern spreads to form an exquisite border. A delicate tracery of serpentine lines flows around the edges of the page, here ending in a flower, there gathering into faceted diamonds and circles. In another, cherubs provide musical accompaniment to a young mandolin player who leans against the letter "S," forming a medallion within the design of the page.

Because of their size, many of the pages must be seen up close. Their intimate scale draws one in and establishes an immediate rapport between the viewer and the image. Looking at each dazzling miniature is like peering into an enchanted Easter egg, where letters sprout leaves and flowers or multicolored wings, and tiny saints in pastoral settings convey a presence whose impact is not small, but rather monumental in scale.

Leslie Sherr, former editor of Graphis, writes on architecture and design for a range of international publications.



BRITISH TYPE DESIGNER DAVE FAREY CONTINUES TO BE INSPIRED BY OSWALD COOPER.

In 1992 Farey revived one of Cooper's lesser-known type designs and renamed it ITC Oswald™ in honor of its originator, the late American graphic artist and lettering master. In the process, he gave ITC one of its most popular new display types. This year Farey and Cooper have "collaborated" again; this time Farey has taken a small sample of Cooper's lettering and transformed it into a sans serif text and display typeface family called ITC Highlander. ❖ The impetus for the design came from Farey's desire to create a new sans serif face. He wanted to develop a type family that was distinct, but not so unusual that it would be limited to display applications only. Although "Oz" Cooper never created a sans serif typeface, he had produced some display lettering exercises of serifless letterforms. Farey discovered these and tested the available letters as the basis for a prototype font. He was delighted to find that though they were not perfect, they worked surprisingly well as text letterforms. ❖ While most would classify ITC Highlander as a sans serif design, Farey prefers to categorize it as a "soft terminal monoline." He believes that the soft terminals help make the design a little more readable than most sans serif type styles. An additional feature of the design which aids readability is the slightly uneven character stroke weights. Farey chose to maintain this hand-drawn aspect of Cooper's original design, and the delicate deviation from perfection alleviates the visual monotony common to so many sans serif faces. Although most modern typeface families have their various weights created electronically, ITC Highlander is an exception. Farey wanted to maintain the esthetic ideal of the craftsman—something that he felt did not allow for

certain kinds of technological intervention. He chose to control the design of every character and proportion. As a result, each weight of ITC Highlander was created by hand—Dave Farey's hand. ❖ Most sans serif italics are not much more than obliques roman designs—not so with ITC Highlander. Here the italics are true cursive designs which were carefully drawn to complement the roman while maintaining their own design integrity. The letters also have a modest x-height which provides a subtle sense of elegance to this otherwise informal type design. ❖ For some typeface designs the name comes easily, for others choosing a suitable name can be a long and arduous experience. ITC Highlander clearly falls into the latter category. Farey and the production staff at ITC experimented with at least six trial names before a meaningful one was chosen. In Farey's words, "Quite a lot of the work was done in the small hours at home, with music in the foreground, not for relaxation, but to keep me awake. After repetitive plays of 'The Best of ZZ Top', I moved on to 'Classic Queen', and subconsciously was stopping at track 19, 'Who Wants to Live Forever': a relevant anthem to Freddie Mercury from the film 'Highlander'. The music played a part in supporting the design so it seemed natural that its subconscious influence be rewarded." ❖ *ITC Highlander is available in Book, Medium and Bold weights with corresponding Italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue.*



THIS LICENSE IS YOUR GUARANTEE OF AUTHENTICITY.

THESE NEW TYPEFACES WILL BE AVAILABLE TO THE PUBLIC ON OR AFTER AUGUST 16, 1993, DEPENDING ON EACH MANUFACTURER'S RELEASE SCHEDULE.

MACFARLANE

MACHARDY

Drummond Angus Lorne Macdonald Hay
Ross Ferguson Cumming Graham Gordon
Sutherland Laird Fraser Campbell Russell
Macgregor Armstrong Keith Farquharson
Stewart Ramsay Mackay Macfarlane Rose
Lauder Mactaggart Shepherd Livingstone
Kennedy Macpherson Morrison Jacobite
Macqueen Hamilton Macintosh Barclay
Leslie Sinclair Maxwell Duncan Macbeth
Dunblane Ruthven Macalister Cockburn
Wallace Davidson Fletcher Montgomerie
Cranston Macaulay Macneil Mackinnon
Napier Gunn Ogilvie Cunningham Leslie
Dunbar Crawford Grant Mackinlay Elliot
Urquhart Dunblane Macintyre Anderson
Buchanan Wemyss Rob Roy Baird Brodie
Balmoral Macinroy Macinnes Macdonell
Macphee Macewan Kerr Macivor Huntly
Oliphant Macmillan Colquhoun Macduff
Cameron Murray Nicolson Maclaine Dyce
Henderson Monro Lennox Forbes Cumin
Mackenzie Logan Macbean Douglas Scott
Robertson Lamont Rothesay Maclachlan
Dyce Victoria Stewart Matheson Rattray
Johnston Chisholm Lindsay Dalzell Louise
Cunningham Hay Erskine Chisholm Bruce



MOWAT

Drummond Angus Lorne Macdonald Hay
Ross Ferguson Cumming Graham Gordon
Sutherland Laird Fraser Campbell Russell
Macgregor Armstrong Keith Farquharson
Stewart Ramsay Mackay Macfarlane Rose
Lauder Mactaggart Shepherd Livingstone
Kennedy Macpherson Morrison Jacobite
Macqueen Hamilton Macintosh Barclay
Leslie Sinclair Maxwell Duncan Macbeth
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Robertson Lamont Rothesay Maclachlan
Dyce Victoria Stewart Matheson Rattray
Johnston Chisholm Lindsay Dalzell Louise
Cunningham Hay Erskine Chisholm Bruce

BRUCE

Drummond Angus Lorne Macdonald Hay
Ross Ferguson Cumming Graham Gordon
Sutherland Laird Fraser Campbell Russell
Macgregor Armstrong Keith Farquharson
Stewart Ramsay Mackay Macfarlane Rose
Lauder Mactaggart Shepherd Livingstone
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Dyce Victoria Stewart Matheson Rattray
Johnston Chisholm Lindsay Dalzell Louise
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DUNCAN

Drummond Angus Lorne Macdonald Hay
Ross Ferguson Cumming Graham Gordon
Sutherland Laird Fraser Campbell Russell
Macgregor Armstrong Keith Farquharson
Stewart Ramsay Mackay Macfarlane Rose
Lauder Mactaggart Shepherd Livingstone
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Robertson Lamont Rothesay Maclachlan
Dyce Victoria Stewart Matheson Rattray
Johnston Chisholm Lindsay Dalzell Louise
Cunningham Hay Erskine Chisholm Bruce



MALCOLM

RUTHVEN



Drummond Angus Lorne Macdonald Hay
 Ross Ferguson Cumming Graham Gordon
 Sutherland Laird Fraser Campbell Russell
 Macgregor Armstrong Keith Farquharson
 Stewart Ramsay Mackay Macfarlane Rose
 Lauder Mactaggart Shepherd Livingstone
 Kennedy Macpherson Morrison Jacobite
 Macqueen Hamilton Macintosh Barclay
 Leslie Sinclair Maxwell Duncan Macbeth
 Dunblane Ruthven Macalister Cockburn
 Wallace Davidson Fletcher Montgomerie
 Cranston Macaulay Macneil Mackinnon
 Napier Gunn Ogilvie Cunningham Leslie
 Dunbar Crawford Grant Mackinlay Elliot
 Urquhart Dunblane Macintyre Anderson
 Buchanan Wemyss Roy Rob Baird Brodie
 Balmoral Macinroy Macinnes Macdonell
 Macphee Macewan Kerr Macivor Huntly
 Oliphant Macmillan Colquhoun Macduff
 Cameron Murray Nicolson Maclaine Dyce
 Henderson Monro Lennox Forbes Cumin
 Mackenzie Logan Macbean Douglas Scott
 Robertson Lamont Rothesay Maclachlan
 Dyce Victoria Stewart Matheson Rattray
 Johnston Chisholm Lindsay Dalzell Louise
 Cunningham Hay Erskine Chisholm Bruce



MURRAY

DRUMMOND ANGUS LORNE MACDONALD HAY
 ROSS FERGUSON CUMMING GRAHAM GORDON
 SUTHERLAND LAIRD FRASER CAMPBELL RUSSELL
 MACGREGOR ARMSTRONG KEITH FARQUHARSON
 STEWART RAMSAY MACKAY MACFARLANE ROSE
 LAUDER MACTAGGART SHEPHERD LIVINGSTONE
 KENNEDY MACPHERSON MORRISON JACOBITE
 MACQUEEN HAMILTON MACINTOSH BARCLAY
 LESLIE SINCLAIR MAXWELL DUNCAN MACBETH
 DUNBLANE RUTHVEN MACALISTER COCKBURN
 WALLACE DAVIDSON FLETCHER MONTGOMERIE
 CRANSTON MACAULAY MACNEIL MACKINNON
 NAPIER GUNN OGILVIE CUNNINGHAM LESLIE
 DUNBAR CRAWFORD GRANT MACKINLAY ELLIOT
 URQUHART DUNBLANE MACINTYRE ANDERSON
 BUCHANAN WEMYSS ROB ROY BAIRD BRODIE
 BALMORAL MACINROY MACINNES MACDONELL
 MACPHEE MACEWAN KERR MACIVOR HUNTLY
 OLIPHANT MACMILLAN COLQUHOUN MACDUFF
 CAMERON MURRAY NICOLSON MACLAINE DYCE
 HENDERSON MONRO LENNOX FORBES CUMIN
 MACKENZIE LOGAN MACBEAN DOUGLAS SCOTT
 ROBERTSON LAMONT ROTHESAY MACLACHLAN
 DYCE VICTORIA STEWART MATHESON RATTRAY
 JOHNSTON CHISHOLM LINDSAY DALZELL LOUISE
 CUNNINGHAM HAY ERSKINE CHISHOLM BRUCE

SCOTT

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MACKAY

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FERGUSON



ITC HIGHLANDER™

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles 8/9

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Book

ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZabcdefgh
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Book Italic

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Medium

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 ABCDEFGHIJKLMN
 OPQRSTUVWXYZ**

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10/11

Medium Italic

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefg
hijklmnopqrst
vwxyz1234567
890&\$¢£%ÇØ
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4 5 6 7 8 9 0]

Bold

ABCDEFGHIJK
LMNOPQRS
TUVWXYZabc
defghijklmn
opqrstuvwxyz
1234567890
&\$¢£%ÇØÆŒ
ßçøàéöëfi fl ^~°
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1 2 3 4 5 6 7 8 9 0]

Bold Italic

ABCDEFGHIJ
KLMNOPQRST
UVWXYZabc
defghijklmnop
qrstuvwxyz12
34567890&\$¢£
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14/15

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14/15

Kids' Books You Can Enjoy

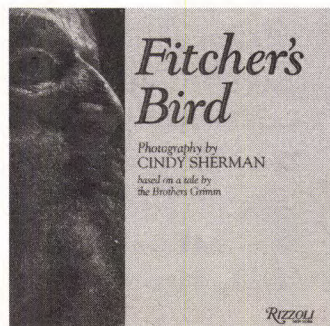
What qualifications are needed for becoming a children's book author/illustrator? In addition to possessing exemplary drawing, writing, and storytelling skills, having been a child is a reasonable prerequisite. But simply having been a child does not mean one has the ability to relate to children in print. While it may be argued that being any kind of artist is itself a link to one's childhood, comparatively few have developed what it takes to effectively communicate with kids. So what is the key? Does the successful children's book author/illustrator have to be a child at heart? Or simply one who keeps his or her heart open to children? John Updike said that if adults do not keep on speaking terms with children, they cease to be people, "and become machines for eating and earning money."

The great children's book author/illustrators have always listened carefully to, and, conversely, have spoken eloquently to kids. Author/artists such as Maurice Sendak, Leo Lionni and, of course, Dr. Seuss, have translated the experiences of both the child within and without into accessibly simple, yet emotionally complex metaphors that are memorable enough to follow us into adulthood.

This cannot be expected of the many children's books published annually. In an attempt to find a master author/illustrator and the next classic, publishers produce hundreds of titles. Only a small percentage of them rise above the moment. Most conform to the rigid conventions and static formulas traditionally used in children's books. Nevertheless, some publishing firms do occasionally break new ground and burst taboos of race, gender, class and species. Currently, a new generation of baby boomers influenced by children's classics now edit, illustrate and write a dramatic new style of children's book. This is best described as an expressionistic, postmodern genre which reinvents the inherent form and the tradition of children's books by incorporating contemporary artforms.

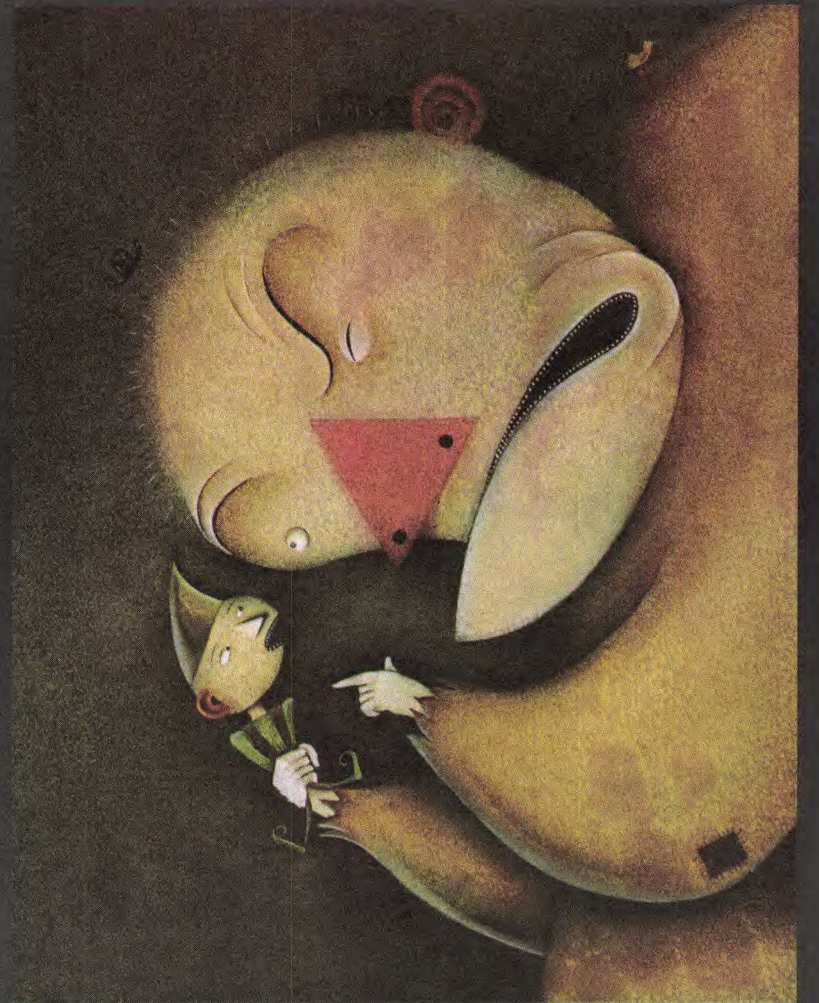
Fitcher's Bird

Over the past several years, new children's publishers (including divisions at Abrams, Rizzoli and Hyperion) have signed a variety of non-traditional artists to reinterpret classic tales or to create their own books. Among the most recent is photographer Cindy Sherman's rendition of *Fitcher's Bird* (Rizzoli), the original title for the Brothers Grimm's gruesome "Blue Beard" tale, which she has ambitiously rendered with moody photography of lifelike mannequins portraying Fitcher's antisocial character through severe close-ups. Regrettably, Sherman falls short of translating him or the other characters in the book into compelling graphic



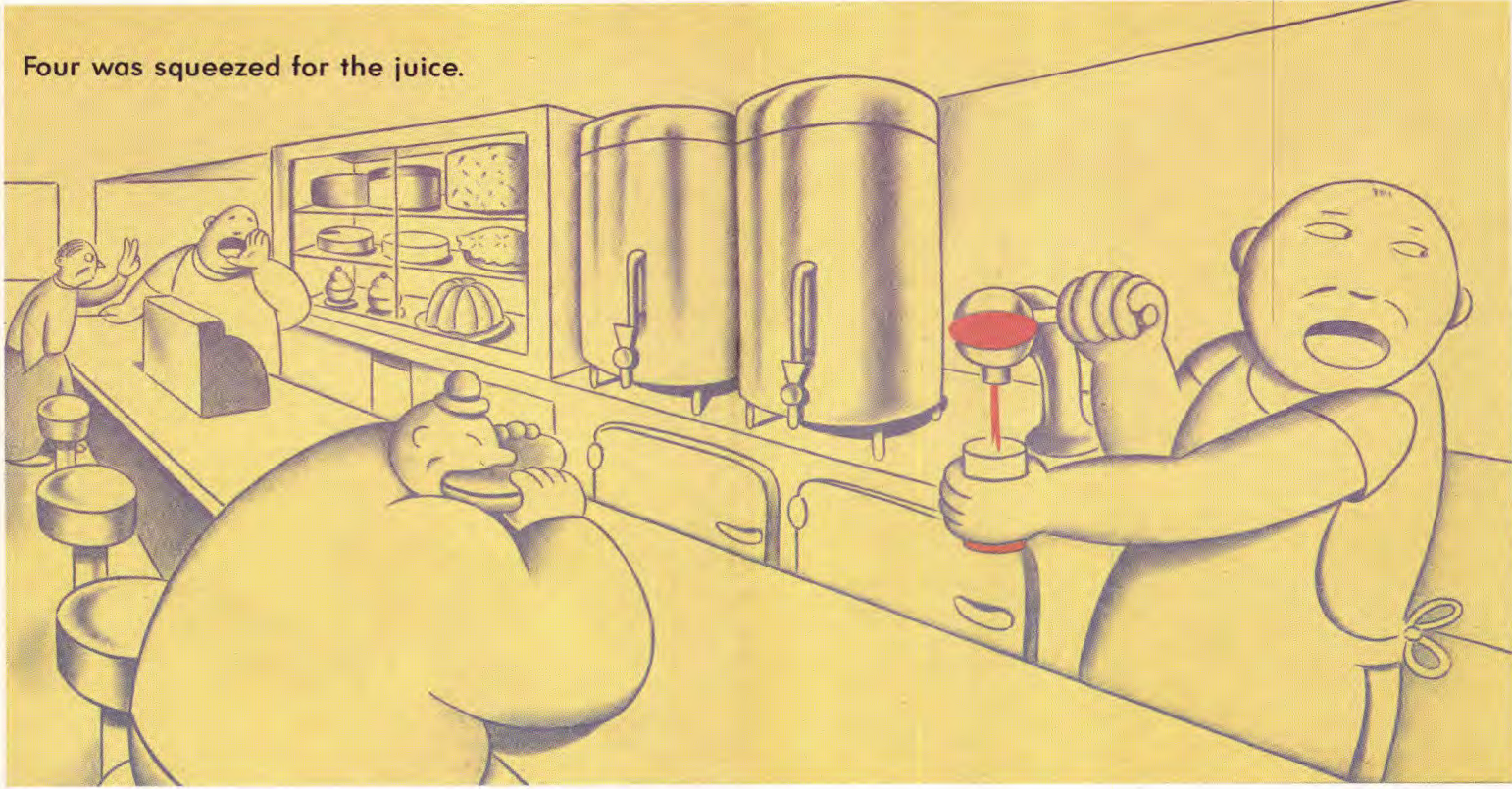
entities for children. The artist has not focused on kids, but simply borrowed the Grimm tale to use as an extension of her own artistic exploration. This results in a portfolio rather than a convincing retelling of the story.

Whimsical type treatments, acerbic illustrations and running jokes are found in **The Stinky Cheese Man and Other Fairly Stupid Tales**, a book which borrows Grimm's fairy tales and gives them a literal twist. At right are images from "Jack's Bean Problem."



Calder's Circus, a sculpture of wire and fabric on permanent display at New York's Whitney Museum, is brought to life in a book by Maira Kalman. Expressive typography by M&Co. evokes the sights and sounds of a visit to an old-fashioned big top.

Four was squeezed for the juice.



Richard McGuire's *Orange Book* follows the paths of fourteen oranges which separate from each other at the grove and reappear in numerous amusing contexts, such as a construction site, a television studio, a juggling act and behind the counter of a diner.

The paper figures waiting to be assembled in Steven Guarnaccia's *Blockheads* are surreal, anthropomorphic designs inspired by French advertising displays of the 1930s. Heads, bodies and pedestals are interchangeable allowing for 18 permutations of characters.

The haunting masks which illustrate *Little Pig* reflect the dramatic changes in the relationship between the title character and a little girl. After she deceives him, her human characteristics transform into traits which are distinctly porcine.

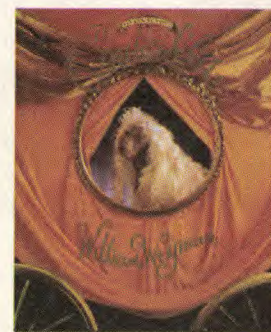


Photographer William Wegman casts Battina and Faye, his prized pet weimaraners, in the classic fairy tale *Cinderella*, where they pose patiently in ball gowns, curly wigs and a dog-drawn carriage.



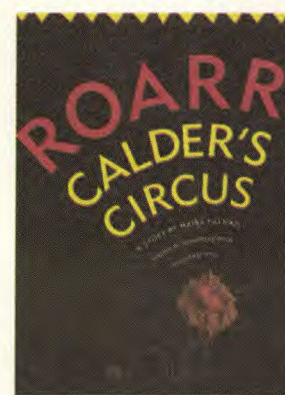
Cinderella

Similarly, William Wegman, the artist who photographs his two pet weimaraners, Battina and Faye, in comic situations, has reinterpreted the classic "Cinderella" (Hyperion) with dubious success. The smart-aleck text is rewritten for post-adolescents, and the photographs are aimed at anyone who enjoys the poses of Wegman's slavishly obedient hounds. The problem is that after seeing a few pictures of a dog's head on a human body the joke gets stale. Wegman, who has produced delightful short films for "Sesame Street" using the dogs in didactic roles, has merely transported his idiosyncratic art into a children's world without the insight needed to make a compelling visual experience. The result is a lifeless children's book.



Roarr Calder's Circus

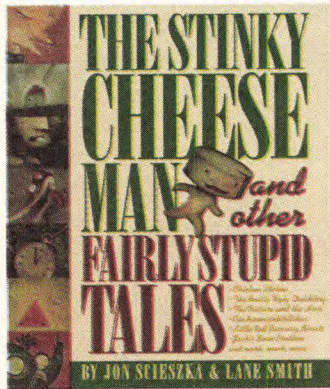
Not all adaptations are less than successful. *Roarr Calder's Circus* (Whitney Museum of American Art) is a superb interpretation of Alexander Calder's playful sculpture on permanent view at the Whitney Museum in New York. The book is written by Maira Kalman, whose own naïf paintings in her earlier books (*Hey, Willy*, *See the Pyramids*; *Ooh-la-la [Max in Love]*) are spiritually related to Calder's wire and fabric sculptures. *Roarr Calder's Circus* brings a delightful environment to life, through photographs by Donatella Brun and expressive typography by M&Co. which modulates with every word or phrase. Kalman's dialogue brings the ringmaster into clear focus as he introduces these heretofore unnamed and unanimated performers. The aging veneer and muted earthtones of Calder's wire and mesh are set against fields of black in a simulation of the big top experience. The seamless marriage of voice and image is enough to hold the interest of even the youngest reader.



The Stinky Cheese Man

With unconventional children's books, the trick is to take risks without crossing into the netherworld where the boundaries between

child and adult literature are blurred. *The Stinky Cheese Man and Other Fairly Stupid Tales* (Viking) by Jon Scieszka and Lane Smith is a valiant effort to alter the visual and verbal language of a children's book. From the author and illustrator of a caustic retelling of "Three Little Pigs" comes a children's

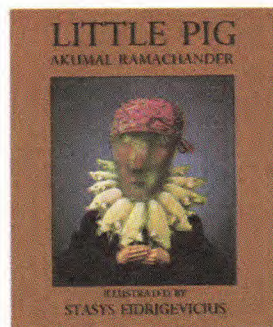


book that not only parodies famous fairy tales (including such versions as "Chicken Licken," "The Really Ugly Duckling," "Cinderumpelstiltskin," and "Little Red Running Shorts"), but also the conven-

tion of book layout and design itself. In one story, for example, endpapers appear in the middle of the story in order to fool the tale's villain that the book is over; and halfway through "Chicken Licken" the contents page collapses on the protagonist's head. These are but a few of the typographical games played out through the course of this flawed tour de force. Why flawed? Although *The Stinky Cheese Man* includes Smith's delightfully brutish illustrations and Scieszka's well-crafted, often witty parodies, the book is too self-consciously experimental and, therefore, is too difficult to follow. As a primer of expressionistic typography, it appeals to a design-savvy adult, but for the child between the ages of five and nine (which is the reasonable target audience), it is a considerable obstacle course.

Little Pig

Little Pig (Viking) written by Akumal Ramachander and illustrated by Stasys Eidrigevicius toes the line between classicism and postmodernism. In this chilling metaphor for intolerance and betrayal, a young farm pig is lured to the slaughterhouse by a little girl who had earlier saved him from being killed, and raised and loved him until he fattened up. Anthropomorphism and transmutation—graphic conceits as old as antiquity—are quite literally given a new face in *Little Pig*. For Eidrigevicius, a Polish illustrator, has made his surrealistic images into masks, each a detailed vignette that illustrates the changing relationship between the girl and the trusting little pig as he becomes fair game for the butcher's knife. In contrast to William Wegman's and Cindy Sherman's rather self-conscious conceits, Eidrigevicius' use of masks throughout the book is a natural way to tell this redemptive tale.



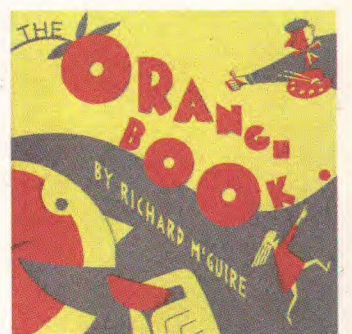
Blockheads



Not all of the new children's books are so sad or serious. For example, *Blockheads* (Children's Universe [Rizzoli]) by Steven Guarnaccia, is one of the most pleasurable examples of a current trend for paper toys. This is a simple activity book—one merely has to punch-out, fold, and construct the characters. Three paper bodies, each printed with a different character on each side (resulting in six permutations), serve as pedestals for three boxes with six different faces (18 permutations in all). The bodies include an astronaut, a cowboy and a baseball player with corresponding heads plus other surreal, anthropomorphic and otherwise absurd cube heads. Guarnaccia has based the form on a '30s vintage French advertising display. But rather than a nostalgic reprise, *Blockheads* translates this influence from the past into an entirely new form.

The Orange Book

In his first children's book, illustrator/designer Richard McGuire has developed an individual style that echoes the past but is firmly rooted in the present. *The Orange Book* (Children's Universe [a division of Rizzoli]) is an exquisitely economical, two-color narrative that traces the fate of 14 oranges from the orchard to the table, lunchbox and other destinations. The book's double spreads are simply rendered with just the hint of a 1930s style in blue on cream paper stock, with only the fruit itself in bright orange. Although it is not a traditional counting book, McGuire's subtle storyline gives the reader a glimpse of the nature of numbers. *The Orange Book* is a story of balance: each picture is meticulously composed with just the minimal amount of visual information. While not a breakthrough in storytelling or illustration, it is the most soothing of these new books, proof that in an age when the book itself is being reassessed, the honest ones are still the best.



Steven Heller, a senior art director of The New York Times, is the co-author of Italian Art Deco: Graphic Design Between the Wars (Chronicle Books, 1993) and the forthcoming Designing for Children (Watson-Guption, 1994).

A Booklover's Index

The following index includes information relating to the books, bookstores, libraries and other resources mentioned in editorial features in this issue of *U&Lc*.

PAGE 8: "Lincoln: In His Own Words"

Meltzer, Milton, and Alcorn, Stephen. *Lincoln: In His Own Words*. New York: Harcourt Brace, 1993.

PAGE 12: "Book Lovers' Bookstores"

Bookstores

Elliott Bay Books
101 South Main Street
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(206) 624-6600

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134 Spring Street
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PAGE 14: "Twentieth Century Type Specimens"

The Art of the Type Specimen in the Twentieth Century is a limited-edition catalog and monograph published by ITC for an exhibition of the same name at the ITC Center, May 1993. The book may be ordered by sending a check or money order payable to ITC Gallery—Specimen Catalog, 866 Second Avenue, New York, NY 10017. Rates are \$25 for the first copy, \$20 for each additional copy, outside of New York State. Within New York, rates are \$26.65 for the first copy; \$21.65 for each additional copy.

PAGE 16: "The Art Pack"

Frayling, Christopher; Frayling, Helen; and Van der Meer, Ron.

The Art Pack. New York: Alfred A. Knopf, 1992.

PAGE 18: "Best Selling Design"

Burroughs, William S. *Nova Express*, 1964. Reprinted as one in a series by Grove Press, New York, 1992.

Burroughs, William S. *The Soft Machine*, 1961. Reprinted as one in a series by Grove Press, New York, 1992.

Burroughs, William S. *The Ticket That Exploded*, 1962. Reprinted as one in a series by Grove Press, New York, 1992.

Burroughs, William S. *The Wild Boys*, 1969. Reprinted as one in a series by Grove Press, New York, 1992.

Leavitt, David. *While England Sleeps*. New York: Viking, 1993.

Nugent, Beth. *City of Boys*. New York: Vintage, 1993.

PAGE 22: "Enluminer"

The following are credits for the artwork shown on pages 22-25, as well as a listing of museums with notable collections of illuminated manuscripts, and additional books on the subject. Illustrations for this article were chosen from the slide collection of Professor Jonathan J.G. Alexander.

Credits

PAGE 22

The Letter N. The Pierpont Morgan Library, New York. M. 687, f.1.

The Letter S. The Pierpont Morgan Library, New York. M. 946, f.1.

PAGE 23

Page from illuminated manuscript, Italian, c.1473. NYC: PML collection, Rosenthal Purchase.

PAGE 24

(Left): Detail from manuscript. Museo Civico, Bologna.

(Center): Page from illuminated manuscript, Spencer collection, New York Public Library.

(Bottom): Detail from illuminated manuscript by illuminator Pietro da Pavia, Milan.

(Right): Letter A detail from illuminated manuscript. Ricketts collection, Lilly Library, Indiana University, Bloomington, Indiana

Other books by J.J.G. Alexander:

J.J.G. Alexander, *The Master of Mary of Burgundy: A Book of Hours for Englebert of Nassau*. New York: George Braziller, Inc. Reprinted August, 1993.

J.J.G. Alexander, *Italian Renaissance Illumination*. New York: George Braziller, Inc., 1977.

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Brooklyn, New York 11238
(718) 638-5000

The Cloisters Museum
Fort Tryon Park
New York, New York 10040

The Getty Museum
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(310) 458-2003

The Huntington Library
1151 Oxford Road
San Marino, California 91108
(818) 405-2141

The Pierpont Morgan Library
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(212) 685-0610

The Walters Art Gallery
600 North Gallery
Baltimore, Maryland 21201
(410) 547-9000

European Museums

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Biblioteca Apostolica Vaticana
Vatican, Italy

Bibliothèque Nationale
Paris, France

Bodleian Library
Oxford, England

British Library
London, England

Oesterreichische Nationalbibliothek
Vienna, Austria

PAGE 32: "Kids' Books You Can Enjoy"

Guarnaccia, Steven. *Blockheads*. New York: Universe Publishing/Rizzoli, 1992.

Kalman, Maira. *Roarr Calder's Circus*. Photographs by Donatella Brun. New York: Whitney Museum of American Art, 1991.

McGuire, Richard. *The Orange Book*. New York: Children's Universe/Rizzoli, 1992.

Ramachander, Akumal. *Little Pig*. Illustrations by Stasys Eidrigevicius. New York: Viking, 1992.

Scieszka, Jon, and Smith, Lane. *The Stinky Cheese Man And Other Stupid Fairy Tales*. New York: Viking, 1992

Sherman, Cindy. *Fitcher's Bird*. New York: Rizzoli, 1992.

Wegman, William. *Cinderella*. New York: Hyperion, 1993.

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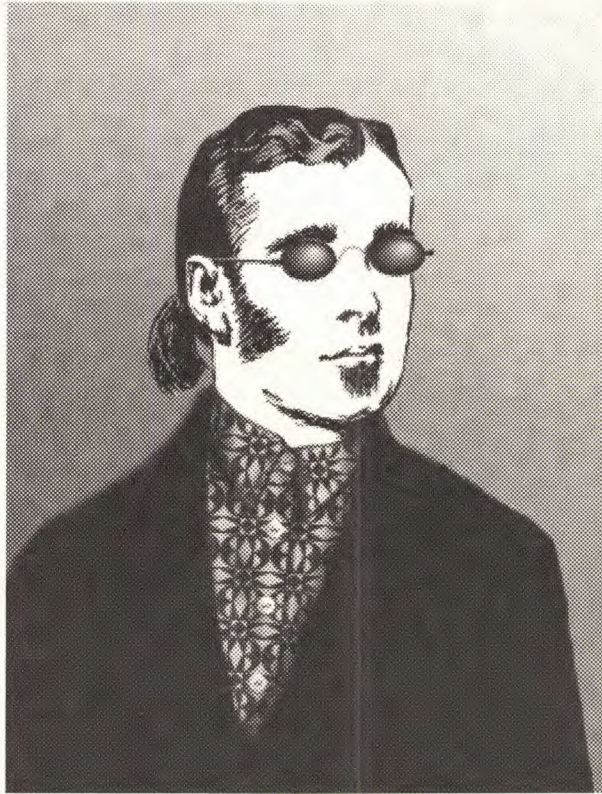
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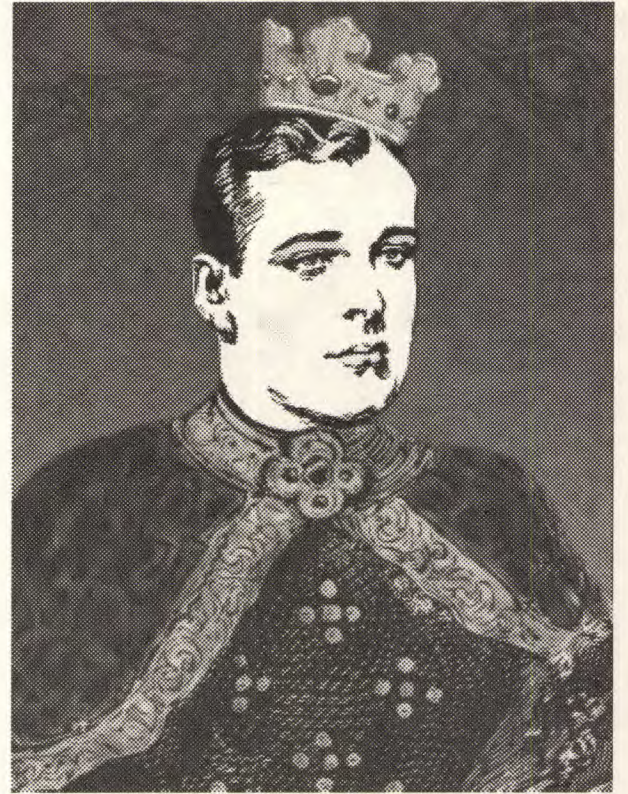
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std TypoGraphic Awards 94

The Society of Typographic Designers is calling for entries for its second assessment of current standards of typographic design. Entries are welcome from all countries, where designers have used type as a major integrated aspect of their design solutions.



Call for entries

The awards

Premier awards will be given to outstanding submissions and certificates of excellence awarded to all finalists. There will also be an award given to the 'best submitted' item or co-ordinated items from any category as 'The TypoGraphic Award of 1994', which must be judged as a significant typographical achievement. The Awards are held every two years.

The judges

The judges are drawn from eminent designers from around the world, including Gert Dumbar and Will de l'Ecluse from Holland, Austin Grandjean from Denmark, Maggie Lewis, Simon Esterson, and David Hillman from Britain.

The results

A complete list of the winners will be included in the STD Newsletter and also will be featured in colour in the Society's journal 'TypoGraphic'.

How to submit

Please submit actual finished printed items, unbound but well protected. Photoprints, slides or transparencies are only acceptable for signage, packaging, transport and posters, or any other entry that cannot be submitted as a printed item. The work must have been used and reproduced or printed within the last two years or still in current use. Judges may not submit work.

What to send with your entry

A completed master registration form. A completed entry form securely taped to the back of each entry submitted.

Your payment by cheque in £ sterling or sterling equivalent as a Eurocheque or money order made payable to the STD Typographic Awards. Or quote your Access/Mastercard or Visa number.

Entry fees

Members £20.00 per entry
Non-members £30.00 per entry
Additional publishing fee for non-members £20.00 per entry, if selected.

The entry fee for a co-ordinated range will be considered as a single entry. But they must be related, such as a stationery range, or a co-ordinated signage scheme.

There are seventeen separate categories that may be entered covering the following subjects

- 1 Full corporate identity programmes.
- 2 Logotypes and brand marks.
- 3 Press and magazine editorial design, newsletters and directories.
- 4 Press advertising.
- 5 Packaging and containerisation.
- 6 Books.
- 7 Annual reports, corporate capability or profile brochures.
- 8 Stationery and house styles.
- 9 Sales promotional literature and point-of-sale.
- 10 Calendars, wall charts, catalogues, educational, training and charity promotional literature.
- 11 Posters.
- 12 Greetings cards, announcements, programmes, record, disc and cassette sleeves.
- 13 Interior and exterior specialised signage.
- 14 Exhibition and display.
- 15 Typeface design.
- 16 Calligraphy and hand lettering.
- 17 Postage stamps and security printing.

Company/Practice

Person submitting entries

Address

Country

Telephone

Complete title of entry

Category and subject

Art Director

Designer

Typesetter and system used

Printer/Producer

Publisher or client

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All entries to be sent to

STD TypoGraphic Awards
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Entries must be received by
January 17th 1994

Company/Practice

Person submitting entries

Address

Country

Telephone

Number of entries

Cheque/Eurocheque/Money Order £

Access/Mastercard/Visa number

Expiry Date:

Entry form

In addition to the master registration form, please fill out the entry form or facsimile, and securely tape it to the back of each entry. Captions will be compiled from your information.

Ensure you have copyright approval.

Master registration form

Please fill out the Master Registration Form or facsimile (enlarge entry form if necessary) and submit it with your entries. Please place the master form and your entry cheque in a self-addressed unsealed envelope with your package of entries.

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Fractal Design Painter/X2™ is an add-on to Fractal Design Painter 2.0 that speeds and eases the tasks of graphic designers who visually manipulate multiple graphic elements. Painter/X2 technology allows designers to move and explore any visual arrangement of graphic elements on-screen and modify any or all of the attributes. An artist cuts out any part of an image and retains it as a separate item. Any number of these floating items may be present in an image and can be modified with Painter/X2's tools such as painting, scaling and distortion. For Macintosh and Windows. \$149. Fractal Design, 3355 Spreckels Drive, Suite F, Aptos, CA 95003. (415) 688-5300.

Optimize PostScript Networks

The new **OP-S OPI/DCS Print Server** increases the productivity and maximizes the efficiency of Macintosh networks producing PostScript pages. The OP-S Print Server automatically manages files for one or more PostScript output devices, queuing jobs for optimum efficiency. The software holds high-resolution image data in queue until output, freeing layout workstations for other tasks. It also replaces low-resolution position OPI/DCS images with high-resolution images at time of output, increasing processing speed and reducing network traffic. For Macintosh. \$4400. Screen (USA), 5110 Tollview Drive, Rolling Meadows, IL 60008. (708) 870-7400.

High-End Image Editing

Picture Publisher® 4.0 redefines image editing for Windows by delivering improved speed, ease of use and innovative features not found in any other image editing programs. For example, Object Layers™ gives users complete control over the placement, transparency, size, rotation and order of bitmap objects. Designers can group, duplicate, apply special effects and anti-alias objects to ensure smooth edges. Changes can be easily made because objects are completely editable and movable. FastBits™ enables designers to quickly edit and retouch a small area of an image instead of loading the entire image into memory. Additional features of Picture Publisher 4.0 include the ability to edit and save CMYK files, the addition of 8-bit masks (alpha channel) and the support of Adobe Photoshop™ and Aldus Gallery Effect™ plug-ins. For Win-

dows. \$595. Micrografx, Inc., 1303 Arapaho Road, Richardson, TX 75081. (800) 272-3729.

Logos On-Line

Logos On-Line™ is a service that creates high-quality logos, signatures and custom fonts which can be directly output onto documents, slides, overheads and other computer generated output. Graphics created by Logos On-Line can be used with desktop computers, minicomputers and mainframes. Logos On-Line provides output in a variety of format types including PostScript Type 1 or EPS files, TrueType® DXF for CAD/CAM use, WPG, CGM, WMF and GEM formats. Test disk available. Software Completion, 8 Pennsylvania Avenue, Matamoras, PA 18336. (717) 491-2443.

QuarkLibraries for Windows

Quark, Inc. has announced the release of 18 **QuarkLibraries™** for use with QuarkXPress for Windows. Like their counterparts for the Macintosh version of QuarkXPress, each PC-compatible QuarkLibrary is a collection of encapsulated PostScript clip art. QuarkLibraries are organized in the following subjects: Arts and Entertainment, Business, Calendar, Communications, Energy and Environment, Flags, Food and Nutrition, Health, Holidays and Religion, Home and Garden, Leisure, Maps, Medieval Illustrated Caps, Modern Illustrated Caps, Patterns, Publishing, Sports and Travel. For Windows. \$49.95-199.95. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888.

Fonts

New Font Editor

Fontographer® 4.0 is the latest font editor from Altsys Corporation that incorporates over 200 new features targeted to a broad user base—from the beginner to the professional type designer. Many of the time-consuming aspects of type design, such as kerning and spacing, have been automated. Fontographer 4.0 creates font formats in PostScript Type 1, Type 3 or TrueType™ applications. Additional features include "auto space," which enables users to have each character's width and metrics values calculated automatically, autotrace that generates precise and accurate outlines from any scanned image and a simple click and drag interface that allows users to easily modify character spacing, kerning and other metrics information. For Macintosh. \$495. Altsys Corporation, 269 West Renner Parkway, Richardson, TX 75080. (214) 680-2060.

Buying Fonts on CD-ROM

Have you ever thought about purchasing a library of fonts on CD-ROM but didn't know what questions to ask? Answers may be found in **The Consumer Bulletin**, available free from URW. The bulletin discusses myriad economic issues that should be considered by any professional faced with the difficulties of making purchasing decisions for CD-ROM

continued on page 50

MATTHEW CARTER'S



SOPHIA™

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Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF AUGUST 16, 1993.

A ITC American Typewriter®

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C ITC Caslon No. 224®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

E ITC Élan®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Cerigo™

Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

F ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®

Medium
Bold

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

G ITC Galliard®

Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

H ITC Highlander™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Gamma®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni®

Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®

Original
Bold
Black

ITC Goudy Sans®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

I ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy™ Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy™ Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

M ITC Mendoza™
Roman
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern
No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa™ Recut

ITC Mona Lisa™ Solid

N ITC New
Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

ITC Oswald™

P ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone
Phonetic™ Sans
[aɪ ti: si: stəʊn
fəʊ'nɛtɪk™ sænz]

ITC Stone
Phonetic™ Serif
[aɪ ti: si: stəʊn
fəʊ'nɛtɪk™ sɛrɪf]

ITC Stone Sans**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

ITC Boutros Setting™

بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
بطرس صحفي أسود مائل	BOLD ITALIC

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض	LIGHT
بطرس كوفي حديث أبيض مائل	LIGHT ITALIC
بطرس كوفي حديث متوسط	MEDIUM
بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

ITC Boutros Calligraphy™

بطرس مسطرة أبيض	LIGHT
بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقعة متوسط	MEDIUM
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ITC Display Typefaces

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No. 223®

ITC/LSC Caslon Light No. 223 Italic®

ITC/LSC Caslon Regular No. 223®

ITC/LSC Caslon Regular No. 223 Italic®

ITC/LSC Caslon Bold No. 223®

ITC/LSC Caslon Bold No. 223 Italic®

ITC/LSC Caslon X-Bold No. 223®

ITC/LSC Caslon X-Bold No. 223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

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The hand of Cataneo reveals calligraphic elegance & classical style.

Introducing Bitstream Cataneo, the newest original typeface design from Bitstream. Inspired by the work of 16th-century Italian writing master Bernardino Cataneo, this elegant chancery cursive is provided in three weights: Light, Regular & Bold.

Bitstream Cataneo

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- Bitstream Cataneo
a b c d e f g h A B C D E F 0 1 2 3 4 ð ! ? \$ £ ñ
- Bitstream Cataneo Bold
a b c d e f g h A B C D E F 0 1 2 3 4 ð ! ? \$ £
- Bitstream Cataneo Light Swash
a d e h k n p q A B C D E F 0 1 2 3 4 ñ ü Ä
- Bitstream Cataneo Swash
a d e h k n p q A B C D E F 0 1 2 3 4 ñ ü
- Bitstream Cataneo Bold Swash
a d e h k n p q A B C D E F 0 1 2 3 4 ñ
- Bitstream Cataneo Light Extension
æ ð ð̄ ffi ffi s̄ st Th a t j s̄ & 1/4 1/2 1 2 3 d
- Bitstream Cataneo Extension
æ ð ð̄ ffi ffi s̄ st Th a t j s̄ & 1/4 1/2 1 2 3
- Bitstream Cataneo Bold Extension
æ ð ð̄ ffi ffi s̄ st Th a t j s̄ & 1/4 1/2 1 2

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Circle 235 on Reader Service Card

based font products. It also discusses the business of making type from a manufacturer's point of view and contains real answers to the questions imposed on end users regarding the perceived value of type for the computer. Free. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. (800) 229-8791.

Kerning for PageMaker

Aldus Corporation has licensed URW's Kerning-on-the-fly technology for inclu-

sion with Aldus software products. The first implementation, called **Expert Kerning**, has been integrated into PageMaker® version 5.0 as an Aldus Addition. URW Kerning-on-the-fly allows for the automatic generation of up to 1000 unique kerning pairs for any PostScript® Type 1 font. In addition users can modify individual character pairs through a set of simple numerical controls. Kerning-on-the-fly creates positive as well as negative kerning values in less than 10 seconds per font. For Macintosh and Windows. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. Call (800) 229-8791

Prepress and Imagesetting

Large Format Drum Imagesetters

The MT-R1120 Multipurpose Type Recorder from Screen (USA) is a versatile large-format external drum imagesetter designed exclusively for the PostScript environment. The imagesetter can expose up to eight pages simultaneously at resolutions of 2000 or 4000 dots-per-inch with a total output size of 32" x 34". Ideal for heavy production needs, the MT-R1120 offers an array of features including fast recording of fully imposed eight-page flats, fully automatic film handling and optional on-line film process-

ing. \$215,000. Screen (USA), 5110 Tollview Drive, Rolling Meadows, IL 60008. (708) 870-7400.

Optronics has unveiled a large-format PostScript laser imagesetter. **The ColorSetter XL® 4000** produces selectable 2000/4000 dpi resolution and halftone screening up to 300 lines per inch. \$219,500. Optronics, 7 Stuart Road, Chelmsford, MA 01824. (508) 256-4511.

Color Management for Photoshop EfiColor™ for Adobe Photoshop Core Pack

is a collection of color separation tables that delivers accurate color matching and photographic color separations for Photoshop users. Now graphic arts professionals have high-quality color separations as well as print-to-offset color matching available in Photoshop. The EfiColor Color Management System offers consistent color matching across a wide variety of display and output devices, including offset presses. EfiColor for Adobe Photoshop is intended for designers who are frustrated by the unpredictability of color process work with their service bureau as well as for service bureaus which require instant quality separations. \$199. Electronics for Imaging, Inc., 2855 Campus Drive, San Mateo, CA 94403. (415) 286-8600.

Productivity Tool of Merritt

Systems of Merritt has developed a program that automates the preparation of design files for imaging. **DesignCheck™** software electronically fills out the client data form for the designer, plus it "pre-flights" the print file producing a hard-copy proof along with file analysis. The file is then packaged for the service bureau on the designated media along with the analysis data. DesignCheck can be used to prepare and check any PostScript file created on any platform. For Macintosh. \$199. Systems of Merritt, 2551 Old Dobbin Drive East, Mobile, AL 36695. (205) 660-1240.

Macintosh-based PostScript RIP Viper™

is a new Adobe PostScript Level 2 raster image processor (RIP) targeted to the needs of design firms, color trade shops, commercial printers and service bureaus. Viper is based on Adobe's Configurable PostScript Interpreter (CPSI) software, which allows users to take advantage of the dramatic performance gains offered by Adobe's PixelBurst coprocessor chip. The coprocessor chip is installed on a Macintosh NuBus card that is added on to the system. Viper's RIP software runs on a standard, dedicated Macintosh computer and is connected by an external interface box to an Agfa Accuset™ 1000, ProSet™ 9400 or ProSet™ 9550 imagesetter. \$10,000 for software RIP only. Agfa Division, Miles Inc., 100 Challenger Road, Ridgefield Park, NJ 07660. (201) 440-0111 ext. 4672.

Barry Zuber is a consultant and instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.

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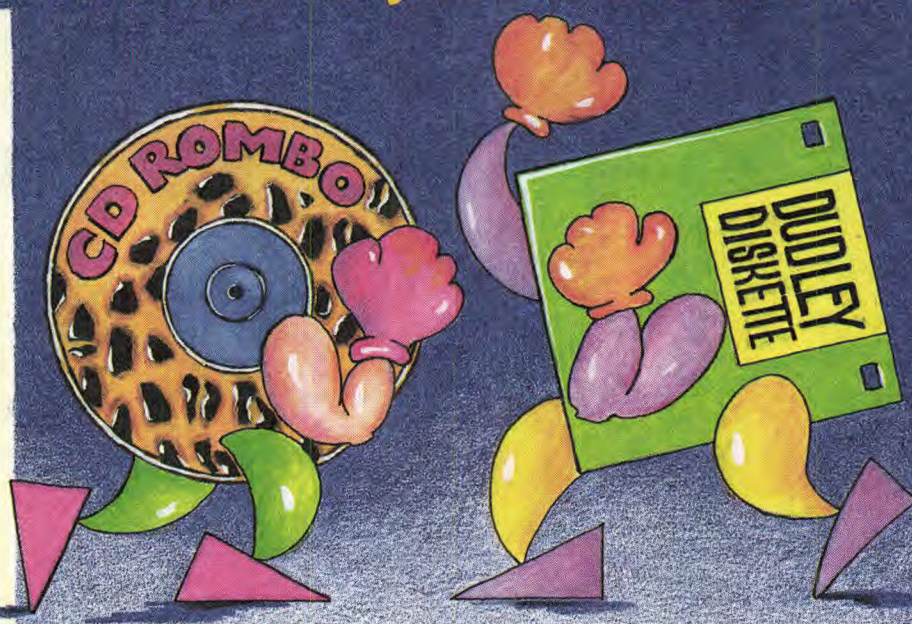
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1	Adobe Systems Inc.	IBM	●	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■			
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2	Agfa Corporation	IBM	●	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
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3	Autologic Inc.	IBM	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
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4	H. Berthold AG	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
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5	Bitstream Inc.	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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6	Digital Typeface Corp.	IBM	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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7	Elsner + Flake Designstudios	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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8	FontHaus Inc.	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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9	FontShop International	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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10	Image Club Graphics Inc.	IBM	●	■	●	●	■	■	●	●	●	●	●	■	■	●	●	●	■	■	●	●	■	●	■	●	●	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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11	Linotype-Hell Company	IBM	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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12	QMS Inc.	IBM	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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13	Scangraphic	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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14	URW Software & Type GmbH & URW America	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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15	Vartyper Inc.	IBM	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
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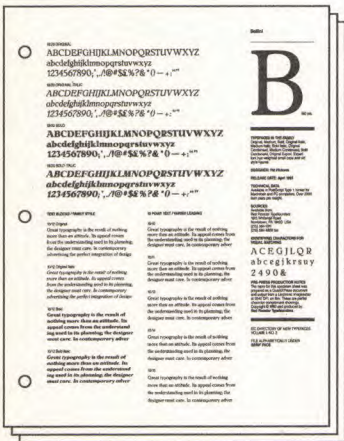
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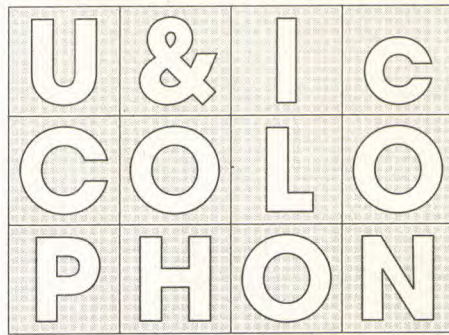
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For more than a year *U&I* has been produced using the latest desktop publishing technology. Each time new electronic tools are added to the design and production toolbox, they redefine the way *U&I* is designed, edited, produced and printed. This colophon is intended to shed some light on the production of a selection of editorial features in this issue of *U&I*, and to share with readers the problems and inspiration that the new technologies offer in publishing today. Working with the design team from Pentagram, the production team responsible for these pages includes: Jane DiBucci, art/production manager, *U&I*; Clive Chiu, production coordinator, *U&I*; and designer and type consultant James Montalbano, president, Terminal Design, New York.

U&I, Issue 20.2, Summer/Fall, 1993

COVER

Hardware: Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Apple LaserWriter II, Linotype-Hell 341 scanner, Agfa AccuSet Imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2., Adobe Photoshop 2.5.

Notes and Comments: Cover design was created in Adobe Illustrator 3.2, saved as an EPS file and opened in Adobe Photoshop 2.5. There it was merged with the book artwork which was scanned with a Linotype-Hell 341 scanner. The assembled Photoshop file was saved in EPS format and imported into QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

PAGE 6

Article: Message from ITC; Table of Contents

Hardware: Macintosh IIfx, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: The type in the headlines was curved using Adobe Illustrator, saved as EPS files and imported into QuarkXpress. Type in both features was created in QuarkXpress. Film was output on a Linotronic image setter.

PAGE 7

Article: The Letter Z

Hardware: Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, Apple LaserWriter II, UMAX 840 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, URW Linus M, URW Ikarus M.

Notes and Comments: The sword illustration was scanned with a UMAX 840 color scanner at 800 dpi. The image was colored and combined with the letter Z and the background in Photoshop and saved as an EPS file. The file was then imported into QuarkXpress. Hand-drawn symbols and single-letter examples of the letter Z were scanned using the UMAX 840 scanner, traced in Linus M and then made into a font using Ikarus M. All type was created in QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

PAGE 8

Article: Lincoln: In His Own Words

Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart 450II, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2, URW Ikarus M, URW Linus M.

Notes and Comments: Artwork was scanned using a Fuji FujixScanart 450II at 1200 dpi. The artwork was saved as a TIFF file and imported into QuarkXpress. Dingbats were autotraced in Linus M and edited in

Ikarus to create a font, then imported into QuarkXpress. Rules were drawn in Ikarus M with the antiquing function, fine-tuned in Illustrator, and imported into QuarkXpress. All type was created in QuarkXpress. Film was output using the Agfa AccuSet imagesetter.

PAGE 16

Article: The Art Pack
Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.11.

Notes and Comments: Photographs were scanned using the Linotype-Hell 341 color scanner; a low-resolution file of scanned images were imported into QuarkXpress as an EPS file. All type was created in QuarkXpress. Film was output with automatic picture replacement on the Agfa AccuSet imagesetter.

PAGE 18

Article: Best Selling Design
Hardware: Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.
Notes and Comments: Book jacket artwork was scanned using the Linotype-Hell 341 color scanner. It was combined with the background numbers in Adobe Photoshop, saved as an EPS file and imported into QuarkXpress. The headline was created in Adobe Illustrator and imported into QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

PAGE 22

Article: Enluminer
Hardware: Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, Apple LaserWriter II, LaserMaster 1200XL, UMAX 840 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, URW Linus M, URW Ikarus M.

Notes and Comments: Artwork was scanned with a Linotype-Hell 341 scanner; a 72 dpi file of the images was imported into QuarkXpress for placement. The black and white border background was created in QuarkXpress. Circular symbols in the border were scanned with a UMAX 840 color scanner, autotraced in Linus M and placed into Ikarus, then imported into QuarkXpress. All type was created in QuarkXpress. Film was output with automatic picture replacement on the Agfa AccuSet imagesetter.

PAGE 26

Article: What's New from ITC: ITC Highlander™
Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart 450 II, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.
Notes and Comments: Artwork was scanned with the Fuji FujixScanart 450 II, saved as a TIFF file and imported into QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

PAGE 32

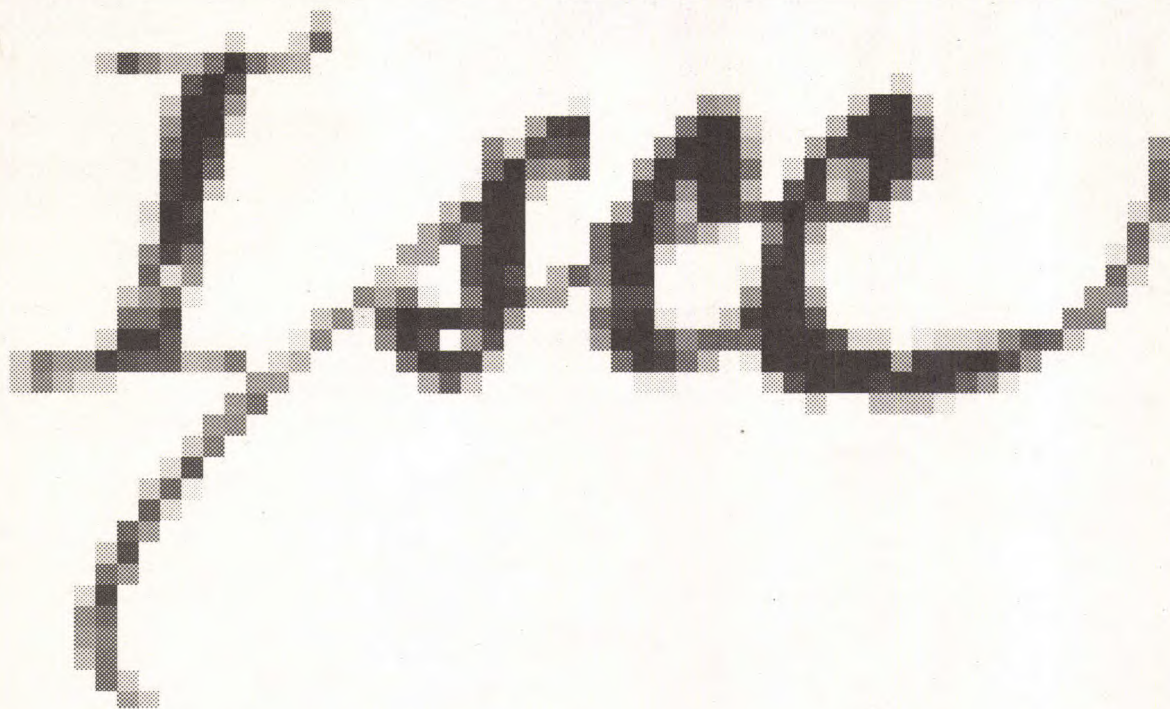
Article: Kids' Books You Can Enjoy
Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.
Notes and Comments: Book artwork was scanned with a Linotype-Hell 341 color scanner. Curved headline, opening type and subheads were created using Illustrator, saved as an EPS file and imported into QuarkXpress. All other type was created in QuarkXpress. Film was output on the Agfa AccuSet image-setter.

Compiled by Joyce Rutter Kaye

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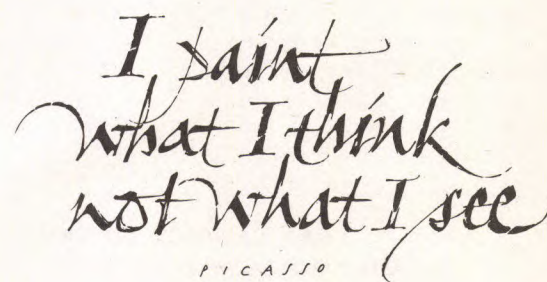
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* The words "I think" were auto-traced with LINUS M and the letter "n" was edited with IKARUS M.



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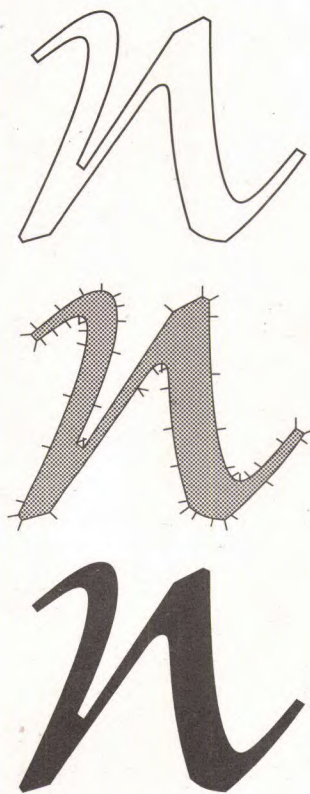
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